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TEMPLI CARMINA.

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SONGS OF THE TEMPLE,

OR

BRIDGEWATER COLLECTION OF SACRED MUSIC.

"Καὶ ὑμνήσαντες ἐξῆλθον εἰς τὸ ὄρος τῶν ἐλαιῶν." Mark, xiv. 26.

Tenth Edition, improved and enlarged.

BOSTON:
PUBLISHED BY RICHARDSON & LORD, No. 75, CORNHILL.
PRINTED BY J. H. A. FROST, CONGRESS-STREET.
October, 1822.

DISTRICT OF MASSACHUSETTS, to wit:

DISTRICT CLERK'S OFFICE.

BE IT REMEMBERED, that on the fourth day of October, A. D. 1822, and in the Forty-seventh year of the Independence of the United States of America, RICHARDSON & LORD, of the said District, have deposited in this Office, the Title of a Book, the right whereof they claim as Proprietors, in the words following, to wit:

"*Templi Carmina.* Songs of the Temple, or Bridgewater Collection of Sacred Music. "Καὶ ὑμνησαντες ἐξηλθον εἰς τὸ ὄρος τῶν ἐλαιῶν." Mark, xiv. 26. Improved and enlarged."

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JOHN W. DAVIS,
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THE public opinion in favour of former editions of this work has been so fully evinced by the sale they have met with, that the Proprietors are encouraged to present the public with another edition. They flatter themselves, that it is much improved, both as it respects the selection of the music, and the correctness of the harmony. Besides a very competent and increased number of short tunes, in all the variety of measures for usual Sunday service, there is added a number of Anthems and longer Hymn Tunes, for particular occasions; among which will be found several popular and much esteemed compositions. This will render it more suitable and convenient for the practice and improvement of common schools and church choirs. The Proprietors and Compilers have endeavoured to render the work as perfect in all respects as was in their power. Some variations in the harmony have been made in the present edition, with a view of rendering it more conformable to the modern rules of composition; but they have no hope that it is entirely free from errors. Those, however, who know the difficulty of new arranging and harmonizing our old church Tunes, in a manner and style perfectly satisfactory even to themselves, will receive it with suitable candour and indulgence. Some errors of this kind have escaped, which they would correct, and there are some errors of the press, but the eye of a master will readily discover them, and they can be mostly corrected with the pen. Perfect typography in a work like this is not to be expected, and is indeed impossible. Errors of any kind, however, it is hoped, are not numerous, and not very material

Utility has always been a leading object in this work; and the music, it is believed, will be found suited to every sober, sacred, and religious purpose, and adapted to the use of public worship among all societies and denominations of Christians. In selecting the music, simple and easy, but chaste, compositions, have been preferred to the more artificial and difficult, from a desire to present to the public a work, which may rather prove useful and practicable, than appear elaborately scientific.

For the convenience of church choirs, and to save the inconvenience of recurring so often to the index, all the Tunes of each metre, intended for common use, are arranged alphabetically, which, it is hoped, will be found to be a great improvement.

The Rudiments, in this edition, are divided into Seven Lessons, and a number of Questions are added to the end of each, calculated to assist the master in calling the attention of the scholar to the important parts of the Lesson, and will be useful also in pointing out to the scholar the particular information, which the Lesson is intended to convey. This has been found very advantageous in other School Books, and it is thought will be peculiarly so in a School Book of this kind.

A DICTIONARY OF MUSICAL CHARACTERS.

Adagio, (*or Ado.*) slow.
Ad Lib. or *Ad Libitum*, allows the performer to sing at his pleasure, without a strict regard to what is written, or to the time.
Affettuoso, or Con Affetto, tenderly.
Alla Breve, an Italian term for church music of four minims in a bar, to be performed quick; it is usual, however, at the present day, to insert a bar after every semibreve or two minims, and the movement is denoted by a bar drawn through the Adagio character.
Allegretto, a little brisk.
Allegro, (*or Allo.*) brisk.
Allegro ma non troppo, brisk, but not too fast.
Alto, or Altus, the contra Tenor.
Andante, a little slow, or by gentle steps, as in walking.
Andantino, a light sort of andante.
Amoroso, see Affettuoso.
Anthem, a portion of Scripture set to music.
Bis, signifies a repeat.
Brilliante, in a brilliant manner.
Brio, Con Brio, with life, or lively.
Canon, a regular and exact fugue, in either the unison, fifth, or eighth. In these pieces one singer begins alone, and when he comes either to the end of his part, or to a repeat, if written on one staff, a second begins, and then a third in like manner, and so of the rest.
Cadences, are closes in music, similar in effect, to stops in reading.
Canto, or Cantus, the Treble.
Cantabile, in a graceful and melodious style; an extreme cadence made by the principal performer while the rest stop.
Capella, a chapel or church, as *Alla Capella*, in church style.
Chorus, full, all the voices.
Coda, a small number of bars added to the final close of a compoistion.
Con, as *Con Spirito*, with spirit. *Con Brio*, with life.
Cresceudo, (*or Cres.*) to swell the sound.
Con Lamento, in a melancholy style.
E, and, as *Moderato e Maestoso*, moderate and majestic.
Da Capo, (*or D. C.*) to repeat and conclude with the first strain.
Decani and Cantoris, the two sides of a choir.
Diminuendo, to diminish the sound.
Dolce, sweet and soft.
Duo, Duetto, for two voices or instruments.
Del Segno, (*or D. S.*) from the sign.
Fagotto, the Bassoon part.
Fine, the end of a piece or book.
Forte, or For. or F. loud.
Fortissimo, or Fortis, or F. F. very loud.
Forzando, Rinforzando, or fz. with force, or forcibly.
Fuga, or Fuge, a piece in which one or more parts lead, and the rest follow in regular intervals.
Grazioso, gracefully with taste.
Grave, the slowest time.
Larghetto, pretty slow.
Largo, Lentemente, or Lento, very slow.
Ligature, a slur.
Maestoso, slow, firm, and bold.
Moderato, moderately.
Motetto, a kind of Latin Anthem.
Mezzo, moderately, rather, as
Mezzo Forte, moderately loud.
Mezzo Piano, rather soft.
Organo, the Organ part.
Piano, or Pia, or P. soft.
Pianissimo, Pianis, (or P. P.) very soft.
Piu, prefixed to another word, increases its force.
Poco, the contrary of Piu.
Presto, quick.
Prestissimo, very quick.
Primo, the first part.
Pomposo, in a grand or pompous style.
Recitative, kind of musical recitation, between speaking and singing.
Ritornello, see symphony.
Secundo, the second part.
Semi Chorus, half the voices.
Siciliano, a slow, graceful movement in Compound Time.
Solo, for a single voice or instrument.
Soprano, the Treble.
Spiritoso, or Con Spirito, with spirit.
Staccato, very distinct and pointed.
Sotto Voce, middling strength of voice.
Symphony, a passage for instruments.
Tasto Solo, or T. S. No chords.
Tempo, time; as, *A Tempo, or Tempo Giusto*, in true time.
Trio, a piece in three parts.
Tempo di Marcia, martial time.
Tutti, when all join after a solo.
Thorough Base, the instrumental Base, with figures for the Organ.
Verse, one voice to a part.
Vivace, with life and spirit.
Volti Subito, turn over quick

RUDIMENTS OF MUSIC.

LESSON I.

Of the Staff and Clefs.

A *Staff* consists of five parallel lines, which, with the four intermediate spaces, make nine places or *degrees* for the notes, rests, and other musical characters. These degrees are counted upwards. Ex.

Lines. 5 4 3 2 1 Spaces. 4 3 2 1

When more degrees are necessary, the spaces below or above the *Staff* are employed, and also short additional lines are used, called *Leger* lines, and thus the number of degrees may be increased at pleasure. Ex.

Leger lines above.

Leger lines below.

A *Clef* is a character prefixed to each Staff to designate the parts, which are *Base*, *Treble*, Counter or *Alto*, and *Tenor*.

There are but two *Clefs* used in this work, which are the *Base* and *Treble Clefs*. The *first* is confined to the Base, and is placed on the fourth line. In old church music it was sometimes placed on the middle line, and called the *Baritono* Clef. Ex.

The *Treble Clef* is used in all the upper parts, and is placed on the second line. Ex.

Another *Clef*, of one and the same form, was formerly used for the Tenor and Counter Tenor parts, and sometimes for all the upper parts, and was moveable at pleasure to any line in the *Staff*. Ex.

The Counter or *Alto Clef* was placed on the middle ne.

The *Tenor Clef* was placed on the upper line but one, or fourth line.

When placed on the lower line it was called the *Soprano* or *Canto Clef*.

When placed on the second line it was called the *Mezzo Soprano* Clef.

When either the Treble, or Counter Clef, is occasionally placed on the base staff, it is generally to bring down one of the upper parts to the view of the organist, and is intended only for him;—it occurs sometimes where the base would otherwise run too high for the staff.

The Counter, or *Alto Clef*, on the middle line, has heretofore been generally used, but the Tenor Clef on the upper line but one has not been much used, and the others not at all, with us. Latterly they have all been laid aside as useless. As it is convenient, and even necessary, for every singer to be acquainted in some measure with all the parts, and as the different clefs

require a different application and use of the staff, it necessarily follows, that the more *Clefs* there are used, or the more they are varied, the more the difficulty is increased to the learner.

The *Base*, which is the foundation of all harmony, should be sung by the lowest voices of men.

The *Tenor*, is designed for the higher voices of men.

The Counter, or *Alto*, is designed for boys, or the lowest female voices, or the highest voices of men.

The *Treble*, *Soprano*, or *Canto*, which is the principal Tune or Air, should be always sung by females, whose voices are naturally an octave higher than those of men.

This is the natural order in which the parts should stand, but it has been found convenient to place the Treble next to the Base to accommodate organists and other performers on keyed instruments, and the Tenor takes its place at the top. This is the order observed in this work.

If more parts than four are used, they are specially designated as 2d *Treble*, 2d *Tenor*, &c.

When the arrangement of the parts is thus understood, more than two clefs are certainly unnecessary and inconvenient.

QUESTIONS TO LESSON I.

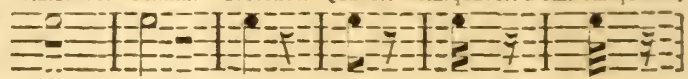
1. What is a *Staff*?
2. How many places for the *notes*, or *degrees*, does it contain?
3. How are they *counted*, or reckoned?
4. What is to be done when *more degrees* are wanted?
5. What are *Lezer lines*?
6. What is a *Clef*?
7. How many *Clefs* are there, and what are their *names*?
8. How many *Clefs* are used in this work, and what are they called?
9. What are the respective *voices* best suited to *each part*?
10. When there are *more* than four parts, how are they designated?

LESSON II.

Of Notes and Rests.

Notes are marks or characters designed to represent sounds, and are six in number.

Rests are marks of silence, and are six in number, and take their names from their corresponding Notes. Ex.



A *Semibreve* is a round open note; and its *Rest* is an oblong square placed under a line, and is called a *Semibreve Rest*; but it is also used to fill a bar or measure in every mode of time, and is therefore called also the *Bar Rest*.

A *Minim* is formed like the semibreve with the addition of a stem. Its *Rest* is like the semibreve rest, but is placed above the line, and called a *Minim Rest*.

A *Crotchet* is formed like the minim, being only somewhat smaller, and its head black or opaque. Its *Rest* is a stem leaning to the left with a hook at the top turning to the right, and is called a *Crotchet Rest*.

A *Quaver* is formed like the crotchet, with a crook to the stem turning to the right. Its *Rest* is a stem leaning to the right with a hook at the top turning to the left, and is called a *Quaver Rest*.

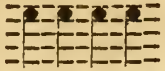
A *Semiquaver* is like the quaver, but has two similar hooks. Its *Rest* also has two hooks; and is called the *Semiquaver Rest*.

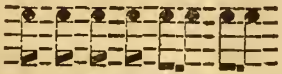
A *Demisemiquaver* is like the semiquaver, but has three similar hooks. Its *Rest* has also three hooks; and is called the *Demisemiquaver Rest.*

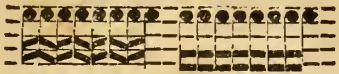
The following is the proportion these notes bear to each other.

One Semibreve is equal to

2 Minims

4 Crotchets 

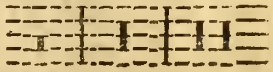
8 Quavers 

16 Semiquavers 

32 Demi-semi-quavers.

It will be here seen that a minim is equal to two crotchets. A crotchet equal to two quavers, &c. The rests are equal to their corresponding notes. When a Semibreve Rest fills the space and unites two lines, it is called the *Breve Rest*, or *Two bar Rest.* When it fills two spaces and connects three lines, it is called a *Four bar Rest.*

2 bars. 4 bars. 8 bars, &c.

Ex. 

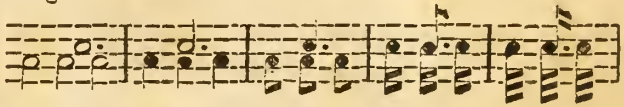
QUESTIONS TO LESSON II.

1. What are *Notes*, in music, and how many are there?
2. Will you name them?
3. What are *Rests*, and how many are there?
4. Will you describe a *Semibreve* and its *Rest?*
5. A *Minim* and its *Rest?*
6. A *Crotchet* and its *Rest?*
7. A *Quaver* and its *Rest?*
8. A *Semiquaver* and its *Rest?*
9. A *Demisemiquaver* and its *Rest?*
10. How many *Minims* and other *shorter notes* are there in a *Semibreve?*
11. How many *Crotchets*, &c. in a *Minim?*
12. How many *Quavers*, &c. in a *Crotchet?*
13. How many *Semiquavers*, &c. in a *Quaver?*
14. How many *Demisemiquavers* in a *Semiquaver?*
15. Is a *Semibreve Rest* ever used to fill more than one measure, and how?

LESSON III.

Explanation of Musical Characters.

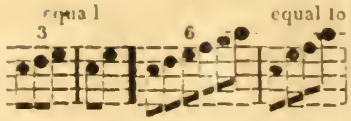
A *Point* of *Addition*, is a dot after a note, and adds one third to its length or duration. Ex.



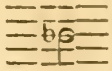
Thus a *pointed Semibreve* is as long as three minims; a *pointed Minim* as long as three crotchets; a *pointed Crotchet* as long as three quavers; a *pointed Quaver* as long as three semiquavers; and a *pointed Semiquaver* as long as three demisemiquavers.

A *Figure of Diminution*, is a figure of three placed over or under three notes of the same kind, or a six over six notes;

and takes away one third of their length, so that three thus marked are equal only to two without the figure, or six equal only to four.

Ex. 

A *Flat*, is the letter b placed before a note; and lowers it half a tone.

Ex. 

A *Sharp*, is a double cross placed before a note; and raises it half a tone.

Ex.

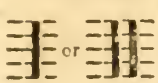
A *Natural*, is a character placed before a note, to restore it to its natural sound.

Ex.

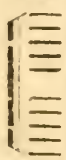
A *Bar* is a perpendicular line or score, drawn through the staff to divide the music into equal measures.

Ex.

A *Double Bar* is one, or two, large perpendicular lines drawn through the staff to denote the end of a strain, or line of poetry.

Ex. 

A *Brace* is a connecting line at the beginning of a piece to shew how many parts move together, or compose the score.

Ex. 

A *Hold*, or Pause, is a point, covered by a curve line, placed over a note, and denotes that its sound may be continued at pleasure.

Ex.

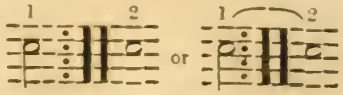
A *Slur* or *Tie* is a curve line drawn over or under several notes, and shews that they are to be sung to one syllable.—If the notes are quavers or smaller notes, they are tied at the bottom or top of their stems by their hooks, and need no slur, or other tie, and are called Groups.

Ex.

A *Repeat*, consists of dots or points placed at the end of a strain, or dots with a dotted S over them, and denotes that the strain is to be sung again.

Ex.

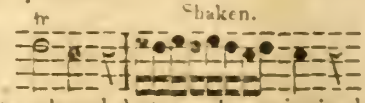
A *Double ending* consists of dots at the end of a strain, with a double bar and a figure 1 over the preceding note, and a figure 2 over the succeeding note, and signifies that the strain is to be repeated, and the note under figure one is to be sung the first time, and the note under figure 2 is to be sung the second time, omitting that under figure 1, unless they are connected by a slur, in which case, they are both to be sung the second time.

Ex. 

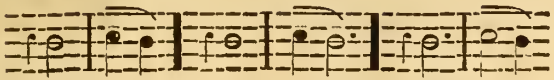
Choice Notes are notes placed on different degrees in the staff and in the same part of the measure, and may both be sung together, and each singer may choose which he pleases.

Ex.

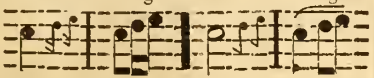
A *Trill*, or *tr*, is placed over a note, and shews that it should be shaken.

Ex. 

An *Appogiatura* is a small note placed before the principal note, on an accented part of the measure, and takes a portion of its time, according to its comparative length: except the principal be a pointed note, in which case, it takes the

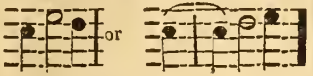
whole time of the principal, and that takes the time of the point: Ex.

After Notes, are small notes following the principal note, on unaccented parts of a measure, and take one half of its time:

Ex.



Syncopation, or *Driving Note*, is when a note begins on the weak, and ends on the strong part of the measure.

Ex.



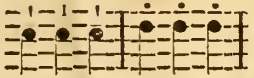
A *Direct*, is a character at the end of a staff, and shews that the first note of the next staff is on the degree, where the direct stands.

Ex.

Ex.

Staccato Marks are dots or marks placed over notes, and shews that they should be performed short and distinct, and is the opposite of *Legato*, which implies that the notes are to be performed in a smooth and gliding manner, at full length.

Ex.



A *Crescendo* is a mark placed over the staff, to signify a gradual increase of sound.

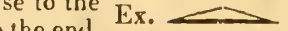
Ex.

A *Diminuendo* is a mark to signify a gradual diminution of sound.

Ex.

A *Swell* is a character combining the crescendo and diminuendo, and signifies a gradual increase to the middle, and then a gradual diminution to the end.

Ex.



A *Signature* is the number of sharps or flats set at the beginning of a Tune, which affect all the degrees on which they are placed throughout the Tune, unless counteracted by naturals or otherwise. If there be no flats or sharps it is called the *Signature* of the natural key.

QUESTIONS TO LESSON III.

1. What is a *Point of Addition*, and what are its uses?
2. What is a *Figure of Diminution*, and what are its uses? 3. A *Flat?*
4. A *Sharp?* 5. A *Natural?* 6. A *Bar?* 7. A *Double Bar?*
8. A *Brace?* 9. A *Hold* or *Pause?* 10. A *Slur* or *Tie?* 11. A *Repeat?*
12. A *Double Ending?* 13. *Choice Notes?* 14. A *Trill?*
15. An *Appogiatura?* 16. *After Notes?* 17. *Syncopation* or *Driving Notes?*
18. A *Direct?* 19. *Staccato Marks?* 20. A *Crescendo?* 21. A *Diminuendo?*
22. A *Swell?* 23. A *Signature?*

LESSON IV.

Of the Scale, Solmization, and the Gamut.

The *Scale* consists of seven original sounds, which are named from the first seven letters of the Alphabet, viz. A, B, C, D, E, F, G.

Solmization, or *Solfeggio*, is the application of certain syllables to the notes which represent these sounds: which are four in number, namely, Fa, Sol, La, Mi. Some nations use seven Syllables, as

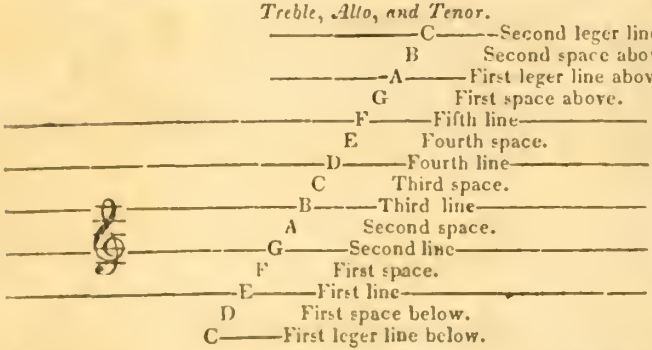
ut, re, mi, fa, sol, la, si.
or, do, re, mi, fa, sol, la, si.
or, da, me, ni, po, tu, la, be.

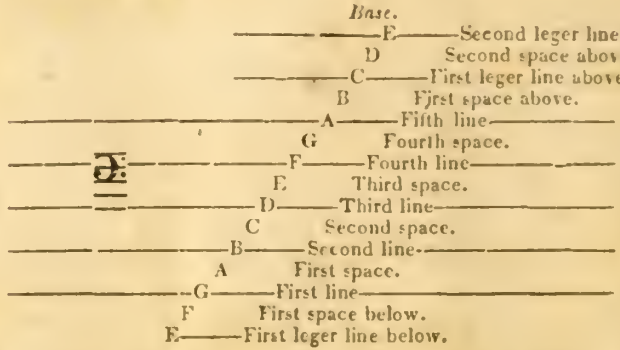
These syllables are used by students instead of words only while they are practising, and until they become well acquainted with the scale and the various intervals it contains.

Note, *a* in fa and la has the broad sound of that letter, and *i* in mi has the long sound of *e*.

THE GAMUT.

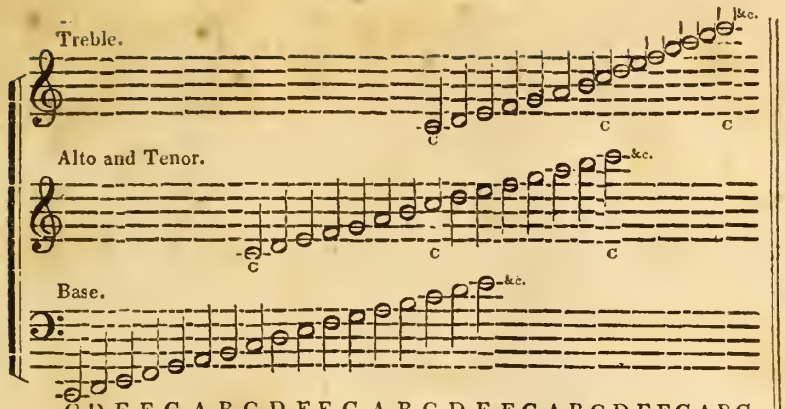
The *Gamut* is the application of the Letters and Syllables to the staff: Ex.





This Gamut should be perfectly understood and committed to memory, so that the student may be entirely familiar with the situation of the letters upon the staff, as these never change, but always preserve the same places; while the syllables are always changing, as will be seen hereafter.

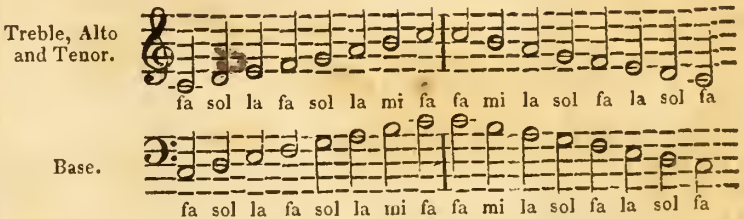
The Clefs, with their relative situation, as used in this work, will be understood from the following example, where the Syllables are also applied to the letters and notes as they stand in the natural key, when there are no flats or sharps inserted.


Treble.
&c.
c
c
c
Alto and Tenor.
&c.
c
c
c
Base.
&c.
C D E F G A B C D E F G A B C D E F G A B C D E F G A B C
fa sol la fa sol la mi fa sol la fa sol la mi fa sol la fa sol la mi fa sol la fa sol la mi fa

Here it will be seen that the Base Clef stands on the line represented by F, and is called the F Clef; and the Treble Clef stands upon the line represented by G, and is called the G Clef. It will also be seen that the second C in the base is in unison with the first C in the Alto and Tenor, and the third C in the Base, and the second in the Alto and Tenor are in unison with the first C in the Treble; this is so, because the Treble is an octave higher than the Alto or Tenor, female voices being naturally an octave higher than those of men.

The other Clef of which we have spoken, and which is now out of use, is called the C Clef, and it gives the name of C to the line on which it is placed, and all the other letters must stand in the natural relative order.

The natural order of the seven sounds on the staff is as follows.



The above will be a good lesson for trying the voices of the students, and familiarizing them to the seven sounds of the natural scale both rising and falling.

It will be perceived that fa, sol, la, being repeated, with the addition of mi, completes the seven sounds, and the eighth comes to fa again, and constitutes what is called the octave; so that, after the seven sounds have been performed, a new series commences precisely like the first, only an octave higher, or more acute, and if the series should be repeated ever so often, they are considered as one and the same.

In the foregoing examples, which are founded upon what is termed the natural key, it will be seen that the mi, which is considered as the guiding or leading note, is on B: but it may be removed by flats or sharps at the beginning of a tune, or changed, in the course of modulation, to any other place or degree in the staff. It is important therefore in solmization first to ascertain where the mi is, and for that purpose the following rule should be perfectly familiar, and committed to memory.

RULE.

The natural place for mi is in B; but

If B be flat mi is in E	If F be sharp mi is in F
If B and E be flat mi is in A	If F and C be sharp mi is in C
If B, E and A be flat mi is in D	If F, C, & G be sharp mi is in G
If B, E, A & D be flat mi is in G	If F, C, G & D be sharp mi is in D

Having thus found the place of mi, by the application of this rule to the signature, the natural order ascending from it will be fa, sol, la, fa, sol, la, and descending will be, of course, la, sol, fa, la, sol, fa, and then mi returns again either way. Of these seven original sounds two are only half tones. They are found between mi and fa and la and fa ascending. It is from these two semitones that the necessity of modulation arises, and its principles depend upon them.

Modulation is a partial and temporary change of the key or Tonic occurring in the course of a tune, by the introduction of incidental flats, sharps, or naturals; and these affect all the subsequent notes on the same bar or measure, and sometimes the first note, or more, in the next measure standing on the same degree, provided the last note in the other measure stood on the degree thus affected.

QUESTIONS TO LESSON IV.

1. What is the *Scale* of Music?
2. What is *Solmization*, and what are the names of the Syllables used?
3. What is the *Gamut*?
4. How are the seven *Letters* applied to the *Treble Staff*?
5. How are they applied to the *Base Staff*?
6. What are the *Syllables* which other nations use in Solmization?
7. Do the *Letters* change their places on the Staff?
8. Do the *Syllables* change their places?
9. What *Letter* does the *Treble Clef* represent?
10. What *Letter* does the *Base Clef* represent?
11. What *Letter* does the other *Clef*, which is now obsolete, represent?
12. How do *fa*, *sol*, *la*, *mi*, represent the seven sounds, considering they are but four in number?
13. How is the *Octave* composed? 14. What is the *name* of the *leading note*?
15. What is the *natural* place of *mi*?
16. When, by flats or sharps at the beginning of a Tune, the mi is changed to another place, by what *Rule* is its place ascertained?
17. What is the *order* of the syllables, in solmization, above and below mi?
18. How many *half tones* are there in the Octave, and where do they fall?
19. What is *Modulation*?

LESSON V.

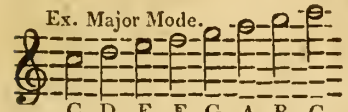
Of Modes, Tonic or Key, and Intervals.

There are two modes, the *Major* and *Minor*.

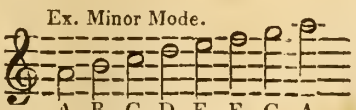
The *Tonic* or *Key note*, is either the first note above Mi, or the first note below it, according to the mode. In the *Major Mode* it is the first note above Mi, and is called Fa, as we have already seen. In the *Minor Mode* it is the first note below Mi, and is called La. In the *Major Mode* the semitones are always found between the third and fourth sounds and the seventh and eighth sounds ascending, that is, between La and Fa, and Mi and Fa, as was before stated. From the Tonic Fa, therefore, in the *Major Mode* we gradually ascend to the third note by two whole tones, so that the third is a Major third, which gives it the name of the *Major Mode*; as Fa, Sol, La, as may be seen in the foregoing examples. In the *Minor Mode* we ascend from the Tonic to the third by one whole tone and one half tone or semitone, so

that the third is a minor third, which gives it the name of *Minor Mode;* as La, Mi, Fa, and the two semitones in the Minor Octave will therefore be found between the second and third sounds, and fifth and sixth sounds ascending, that is, between Mi and Fa, and La, Fa; which are the same intervals and the same tones as in the *Major Mode:* Ex.

Ex. Major Mode.

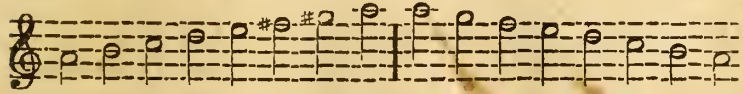


Ex. Minor Mode.



The last note of the Base at every final close is either the first note above, or the first note below mi, that is, either Fa or La, and thus determines the Mode.

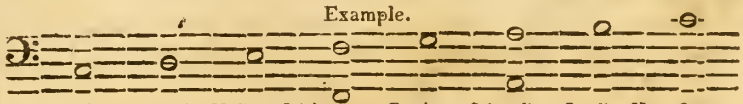
The *Minor Mode*, however, in modern music, is altered from its natural state, by sharping the 6th and 7th from the tonic in ascending, which renders it in some measure an artificial scale. Ex.



In ascending it is necessary that the seventh, as a proper leading note to the Octave or Tonic should be sharped, leaving an interval only of a semitone between them. Having sharped the 7th, it becomes necessary also to sharp the 6th, otherwise there would be a tone and a half between them, which would not preserve the scale, as it ought to be, a regular series of tones and semitones. In descending the 6th and 7th are not to be sharped, but preserve their natural sounds, as the above example shews. The occurrence of these sharps on the 6th and 7th in this manner, does not change the key, but are called the *sign* of the Minor Mode.

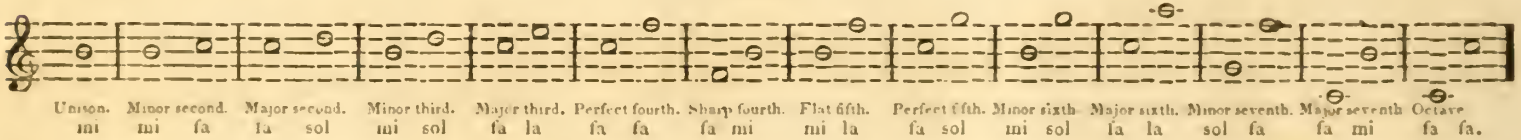
The seven sounds in the Octave, the eighth being the same as the first, have distinct names from their situation and effect in the scale. The *Key Note* is called the Tonic, from its being the principal *Tone*, or pitch of the Tune. The next note above, or its second, is called the *Supertonic*, from its being the next note *above* the *Tonic*. The next above, or its third, is called the *Mediant*, from its being in the *middle* way between the Tonic and Dominant. The next above, or its fourth, is called the *Sub Dominant*, from its being the fifth *below*, as the *Dominant* is the fifth above the Tonic. The next above, or its fifth, is called the *Dominant*, from its requiring the Tonic generally to be heard after it, especially at a close, and is therefore said to *govern* it. The next above, or its sixth, is called the *Submediant*, from its being in the *middle* way between the Tonic and its fifth *below*. The next above, or its seventh, is called the *Leading* or Sensible note, from its *leading* naturally to the Tonic, and is the sharp seventh of the scale, and therefore, as has been said, is necessarily sharped in ascending. The last, or eighth, is the *Octave* to the first note, and considered the same in effect.

Example.



An *Interval* is the distance of one note from another. There are fourteen intervals bearing distinct names, viz: The *Unison*, which is one and the same sound; as mi. 2d. The *Minor second*, which is a semitone, as from mi to fa. 3d. A *Major second*, which is a tone, as from fa to sol. 4th. A *Minor third*, consisting of a tone and semitone, as from mi to sol. 5th. A *Major third*, consisting of two tones, as from fa to la. 6th. A *Perfect fourth*, consisting of two tones and a semitone, as from fa to fa. 7th. A *Sharp fourth*, consisting of three tones, as from fa below to mi. 8th. A *Flat fifth*, consisting of two tones and a semitone, as from mi to the second fa above. 9th. A *Perfect fifth*, consisting of three tones and a semitone, as from fa to the second sol above. 10th. A *Minor sixth*, consisting of three tones and two semitones, as from mi to the second sol above. 11th. A *Major sixth*, consisting of four tones and a semitone, as from fa to the second la above. 12th. A *Minor seventh*, consisting of four tones and two semitones, as from sol below to the second fa above. 13th. A *Major seventh*, consisting of five tones and one semitone, as from fa, the tonic, to mi above. 14th. An *Octave*, consisting of five tones and two semitones, as from fa, the tonic below, to fa, the tonic above. The Octave. fifth, fourth, third, and sixth, are, in harmony, called consonant; the second, sharp fourth, and seventh, dissonant.

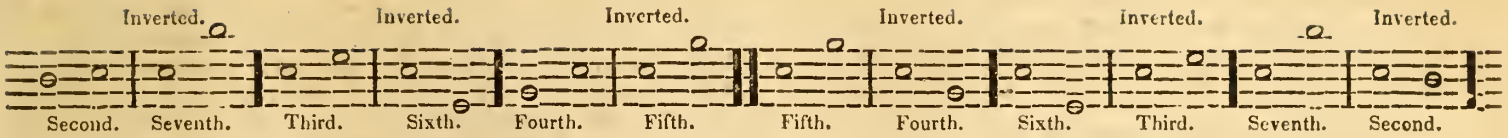
Example.



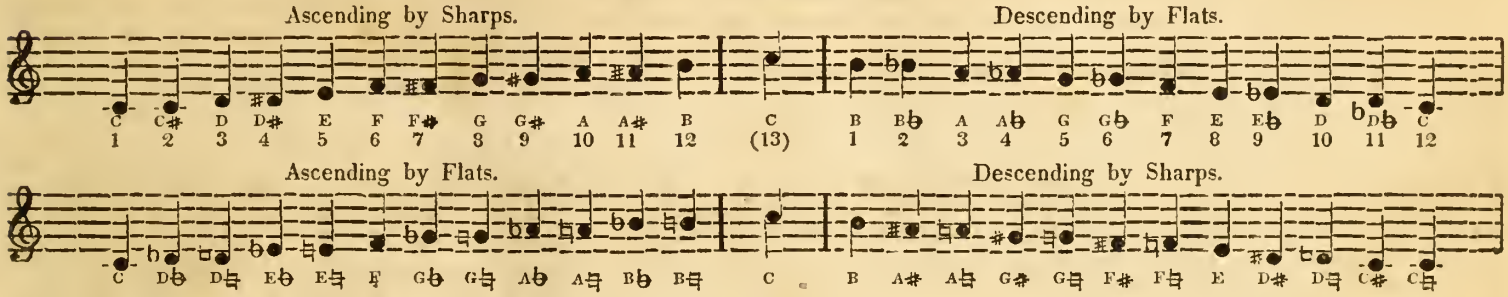
Hence it appears, that the Octave consists of five tones and two semitones, equal to twelve semitones. By including the first and last, there would appear to be 13, but it would be only counting one twice, as the first and last are the same, being Octaves to each other. There are therefore but twelve intervals, because the Unison cannot properly be called an interval. and the sharp fourth, and flat fifth, although necessarily distinguished for the purposes of harmony, are performed on keyed instruments with the same keys, and make but one interval, each containing the same number of semitones.

The *Inversion* of an interval is the placing of the lower note an Octave higher; or the upper note an Octave lower, which is the same thing in effect; so that a second becomes a seventh; a third, a sixth; a fourth, a fifth; and *vice versa*.

Example.



The scale is divided into semitones by the use of flats or sharps, producing an artificial semitonic scale, as follows.

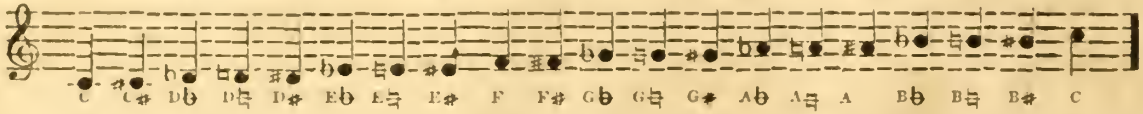
THE SEMITONIC SCALE.

Ascending by Sharps.
Descending by Flats.
C C♯ D D♯ E F F♯ G G♯ A A♯ B C B B♭ A A♭ G G♭ F E E♭ D D♭ C
1 2 3 4 5 6 7 8 9 10 11 12 (13) 1 2 3 4 5 6 7 8 9 10 11 12
Ascending by Flats.
Descending by Sharps.
C D♭ D♮ E♭ E♮ F G♭ G♮ A♭ A♮ B♭ B♮ C B A♯ A♮ G♯ G♮ F♯ F♮ E D♯ D♮ C♯ C♮

In ascending by flats, or descending by sharps, it is necessary after every flat or sharp, to insert a *natural*, otherwise the sharp or flat would continue its effect, and the half tone would not be produced. Two of these are called natural semitones, as between E and F and B and C, and all the other ten are called artificial, as being changed by sharps or flats from their *natural* state. The natural semitones are sometimes called diatonic, and the artificial ones chromatic, in reference to the ancient Grecian scales.

It may be proper to observe that any two of the five whole tones, separated by an interval of one degree only, as from C to D—D to E—F to G—G to A and A to B will be brought together, to all practical purposes, either when sung or struck on keyed instruments, if the upper note of the interval be flatted, and the lower one sharped; that is, C♯ and D♭, for instance, are the same in sound, although they stand on different degrees in the scale; and so it is with the other four.

Besides the intervals before mentioned, there are others produced by the Semitonic scale, which are called *extremes*, namely, the *extreme* or chromatic *semitone*, the *extreme sharp* 2d, the *extreme flat* 3d, the *extreme flat* 4th, the *extreme sharp* 2d, the *extreme sharp* 6th, the *extreme flat* 7th, and the *extreme flat* 8th.—These are principally theoretic distinctions, as on keyed instruments the *extreme sharp* second, is the same as the minor third; and the *extreme flat third*, the same as a tone, containing only two degrees, and the most of the rest correspond to other *natural* intervals.

The Scale may be theoretically subdivided into smaller intervals, called quarter tones, thus :—



This is altogether an imaginary division of the scale in modern music, as the quarter tones cannot be struck on keyed instruments; and it arises from writing one and the same key as the sharp of the key below, or as the flat of the key above, that is, making, for instance, a theoretic difference of *nearly* a quarter tone between G♯ and A♭, or C♯ and D♭, &c. which to all practical purposes are really the same.—This is called, in reference to the Grecian scales, the *Enharmonic*, as that by semitones is called the *Chromatic*, division. These names and distinctions, however, have but little use or applicability in modern music.

QUESTIONS TO LESSON V.

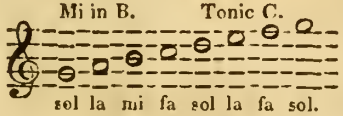
1. How many *Modes* of time are there, and what are they called?
2. Which is the *Tonic* or *Key Note*?
3. Which is the *Tonic* or *Key Note* of the *Major Mode*?
4. What is the distinguishing character of the *Major Mode*, and why is it so called?
5. What is the distinguishing character of the *Minor Mode*, and why is it so called?
6. By what Rule is it determined whether the Mode be *Major* or *Minor*?
7. Is the *Minor Mode* altered from its natural state, and how?
8. Have the seven sounds or notes in the scales *distinct names*, and what are they?
9. What is an *Interval*? 10. How many *Intervals* are there?
11. What are their *names*, and which are *consonant*, and which *dissonant*?
12. How many *Tones* and *Semitones*; and how many *Semitones* are there in an Octave? 13. What is the *Inversion* of an Interval?
14. How is the *Scale* divided into Semitones?
15. How many *natural Semitones* are there in the scale, and how many *artificial*? 16. Can the scale be further subdivided into smaller *Intervals*?
17. Is this subdivision a *practical* one, or only a *Theoretic and imaginary* one?

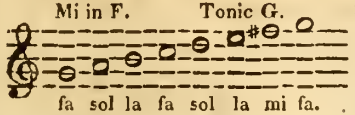
LESSON VI.

Of the removal of the Key note or Tonic from one degree to another in the scale, and of Signatures.

In the scale, as we have seen, we have twelve distinct sounds, each of which may become a new Tonic, from which to form

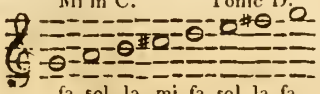
the natural scale in either Mode. In order to do this, we must place sharps or flats on such notes as are necessary to bring the two Semitones into their proper places in the scale. This will show the utility and necessity of flats and sharps. If, for instance, you would remove your Mi from B, its natural place, to F, so as to bring your Tonic to G, instead of C, its natural place, you must place a sharp on F: Ex.





If you would again remove your Mi from F to C, and place your Tonic on D, you must place an additional sharp on C.

Ex.

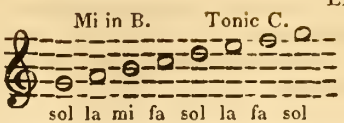


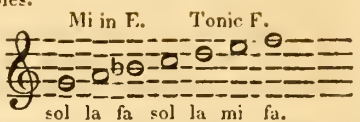
It will be perceived that the syllables change their positions so as to apply to the natural order in which they should stand. And in every change by sharps the fourth above the Tonic, that is, its subdominant, must be first sharped, and becomes the new leading note or Mi, and the Dominant becomes a new Tonic; and thus sharps are regularly added by rising fifths, or, what is the same thing, by falling fourths.

If you would remove your Tonic by flats, and wish to place it on F, instead of C, its natural place, you must place a flat on B, which will remove the Mi from B, its natural place, to E, and F will of course be the Tonic of the Major Mode.

2*

Examples.

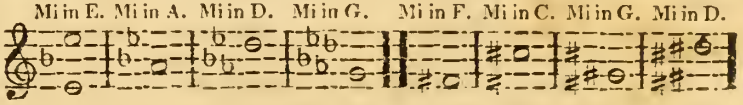




The regular changes by flats are made by flatting the Mi or leading note which renders it the subdominant or fourth of the new key in the Major Mode, and carries the Mi to the fourth above: so that flats are regularly added by rising fourths, or, what is the same thing, by falling fifths.

Wherever the Mi is placed the music may be either in the Major or Minor Mode. Whenever it is removed by sharps, the *Major* Tonic will be the first note above the last sharp, and the *Minor* Tonic, of course, the first note below it. When it is removed by flats, the *Major* Tonic will be the fourth below, or fifth above the last flat, and the *Minor* Tonic the sixth below, or third above it; which the foregoing examples will show.

By this process it will be perceived, that the two semitones will be made to occupy their proper places in the scale. These flats and sharps are placed on their proper letters in the beginning of the Staff, and are called the Signature, and operate through the strain or piece, unless changed or removed by naturals, as has been before stated. It is usual to place the flat or sharp in the signature, on one line or space only, but each line or space designated by the same letter is equally effected by it: Ex.



When the Mi is placed on G or D by sharps, being themselves sharped, they are a semitone higher than when removed there by flats, which leave them in their natural state; and there is the same difference in their Tonics.

QUESTIONS TO LESSON VI.

1. How is the *Tonic* removed?
2. How would you remove the Tonic from *C to G?*
3. How would you remove it to *D?* 4. How is the Tonic removed to *F?*
5. How are *removals* generally made by *Sharps?*
6. How are they made by *Flats?*
7. Where will the *Tonic* be in the *Major Mode*, in relation to the last sharp?
8. Where will it be in the *Minor Mode?*
9. Where will it be in relation to the last *flat* in the *Major Mode?*
10. Where will it be in the *Minor Mode?*
11. What is the difference in the pitch of Mi, when placed on G or D by *sharps*, and when placed there by *flats?*
12. Is there any difference in their *Tonics?*

LESSON VII.

Of Time.

Time is the manner of regulating and measuring sound with regard to its duration, and is divided by bars.

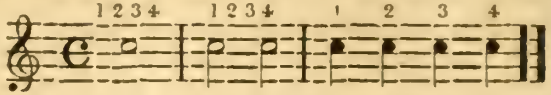
A *Measure* is what is contained between two bars.

There are three *kinds* of time, viz: *Common*, *Triple*, and *Compound.*

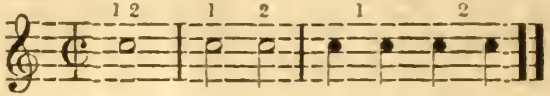
Common Time consists of an even number of parts in each measure, and has three characters, signs, or marks.

The *First* is a C, and contains one semibreve, or other notes and rests equivalent, in each measure.

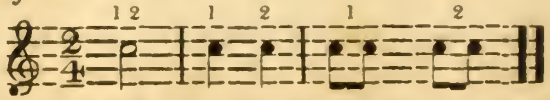
It has four beats or *Times* in each measure; and is accented on the first, or first and third parts of the measure: Ex.



The *Second* is a C with a bar through it, and contains one semibreve also, or its equivalent, in each measure; but has only two beats or *Times* in a measure; and is accented as the others: Ex.

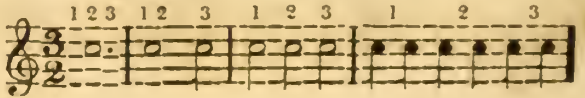


The *Third*, is marked by a 2 with a 4 under it, and contains one minim, or its equivalent, in each measure, and has also two beats or *Times*, and is accented as the others. It is sometimes called *half time:* Ex.

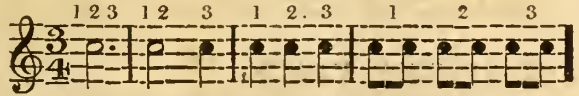


Triple Time consists of three parts in each measure, and has three *characters*, signs or marks.

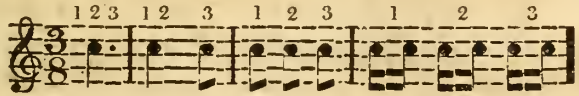
The *First* is a 3 with a 2 under it, and contains three minims in each measure, or their equivalents, and has three beats or *Times*, with the principal accent on the first, and a slight one on the last: Ex.



The *Second* is a 3 with a 4 under it, and contains three crotchets, or their equivalents, in each measure; and has three beats or *Times* in each measure, with the principal accent on the first, and a slight one on the last: Ex.

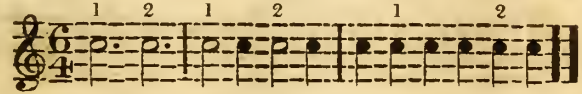


The *Third* is a 3 with an 8 under it, and contains three quavers, or their equivalents, in each measure; and has also three beats or *Times*, with the principal accent on the first, and a slight one on the last: Ex.

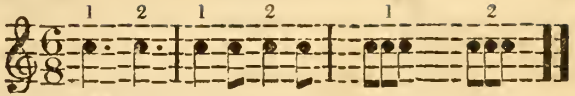


Compound Time has even beats or *times* in each measure, but each time has three notes, and being thus compounded of *Common* and *Triple* Time, it is called *Compound Time.* It has two *characters*, signs or marks.

The *First* is a 6 with an 8 under it, and contains 6 crotchets, or their equivalents, in each measure; and has two beats or *Times*, with an accent on the first part of each: Ex.



The *Second* is a 6 with an 8 under it, and contains six quavers, or their equivalents, in each measure; and has also two beats or *Times*, with an accent on the first part of each.

Example.

There are other modes of time to be found in ancient music, and particularly in instrumental, as $\frac{5}{4}, \frac{2}{8}, \frac{9}{8}, \frac{12}{8}, \frac{9}{16}$, &c. but are not much used in modern music, and are unnecessary.

Figures, when used as the marks of time, are the fractional part of a Semibreve, the upper one designating how many, and the lower one the kind of notes necessary to fill the measure, as $\frac{3}{2}$ denotes, that three halves of a Semibreve, that is, three *Minims*, fill a measure: $\frac{3}{4}$ denotes, that three quarters of a Semibreve, that is, three Crotchets, fill the measure, &c.

The following Terms are used to denote the different movements, or degrees of time, proceeding regularly from the slowest to the quickest. *Grave*, *Adagio*, *Largo*, *Lento*, *Larghetto*, *Andantino*, *Andante*, *Allegretto*, *Moderato*, *Mœstoso*, *Tempo Guisto*, *Allegro*, *Vivace*, *Con Spirito*, *Spiritoso*, *Con Brio*, *Presto*, *Prestissimo*. Without a Chronometer, however, it will be very difficult to determine the precise movement of each, and it has been thought better, generally, in this work, not to make use of these terms, but to leave it to the discretion of the Master or Leader. The mode of time, and the sentiment and spirit of the words, will generally indicate the proper movement. And Church Tunes, which are to be performed with a great variety of Hymns and Psalms, will require often very different movements, and the general direction, which the Mode alone indicates, has been thought to be sufficient. In Anthems and longer Pieces, where the authors have given such directions and intimations as to the movement, they have generally been inserted.

The foregoing examples of Time will be good exercises for beginners, and should be made perfectly familiar to them. The mode of beating, or rather, keeping time, will be directed by the Master. It is usually done with the right hand, and should be openly done by every scholar, till he becomes perfectly acquainted with each kind of time, so that he can perform in exact time without any motion. The beating of time is only for learners, and for them it is absolutely necessary. No person can become a good singer without an exact knowledge of Solmization and beating of time; and after he has become so, he has no longer any occasion for them, and should lay them aside.

QUESTIONS TO LESSON VII.

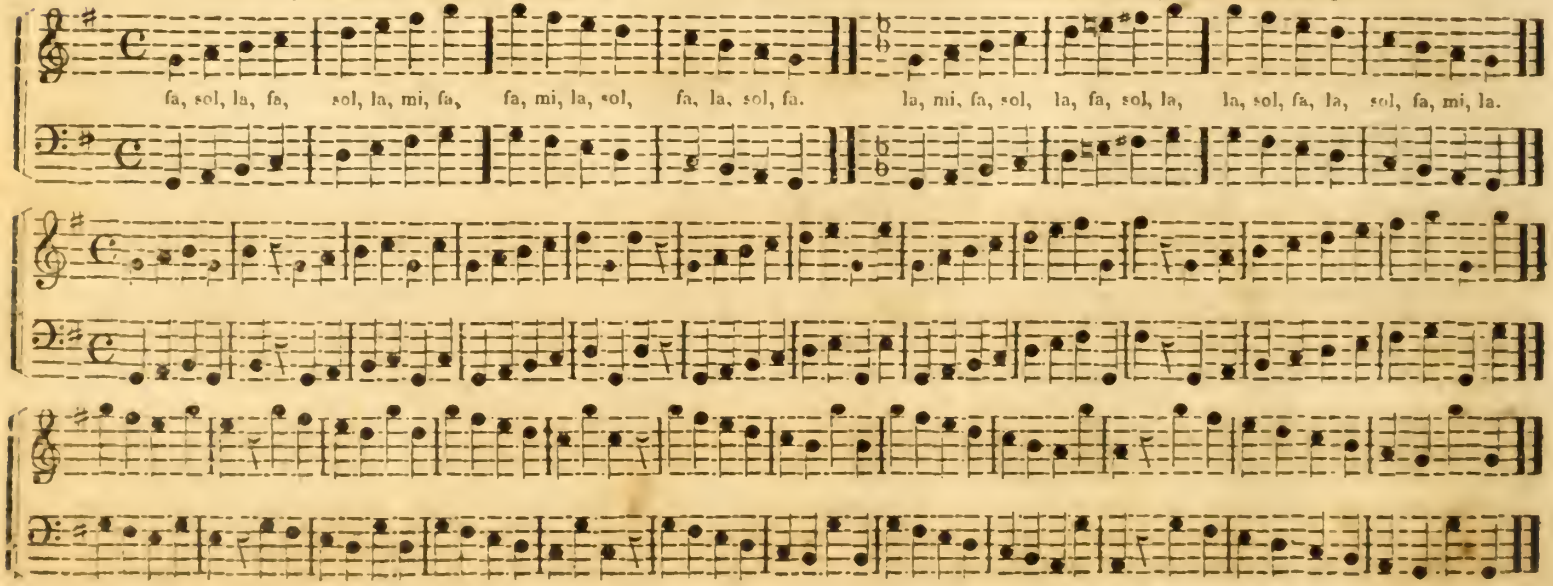
1. What is *Time* as applied to Music?
2. How is it *divided?*
3. What is a *Measure?*
4. How many *kinds* of Time are there, and how are they denominated
5. What is *Common Time*, and how many characters has it?
6. What is the *First?* 7. What is the *Second?* 8. What is the *Third?*
9. What is *Triple Time*, and how many characters has it?
10. What is the *First?* 11. What is the *Second?* 12. What is the *Third?*
13. What is *Compound Time*, and how many characters has it?
14. What is the *First?* 15. What is the *Second?*
16. Are there other *kinds* of Time, not used in Modern Music?
17. What do *Figures* denote, when used as marks of time?

LESSONS FOR THE EXERCISE OF THE VOICE.

G Major ascending and descending.

fa, sol, la, fa, sol, la, mi, fa, fa, mi, la, sol, fa, la, sol, fa.

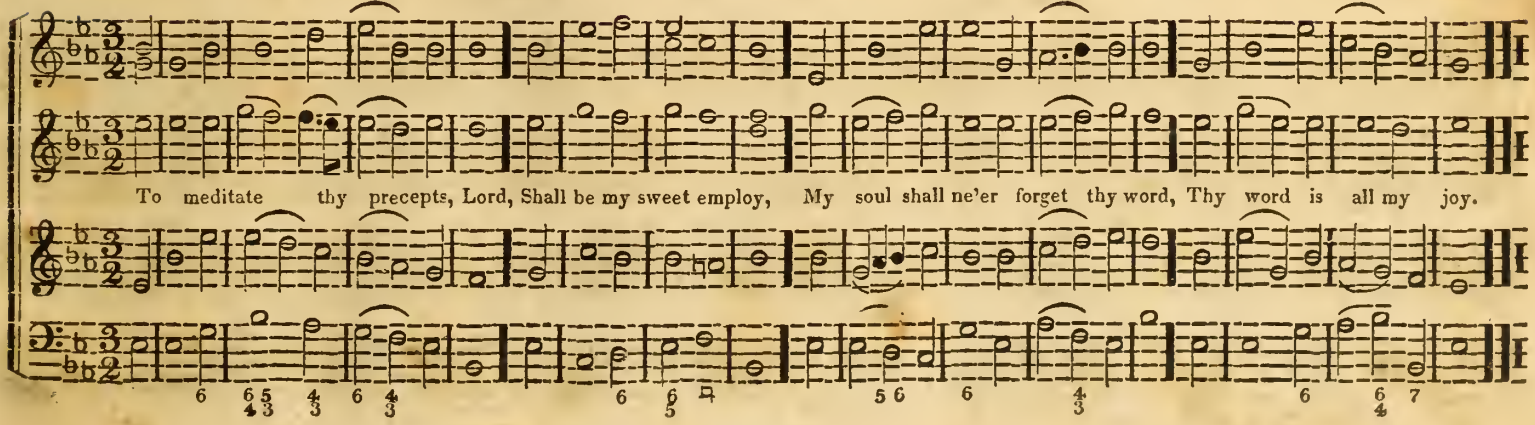
G Minor ascending and descending.

la, mi, fa, sol, la, fa, sol, la, la, sol, fa, la, sol, fa, mi, la.

SONGS OF THE TEMPLE,

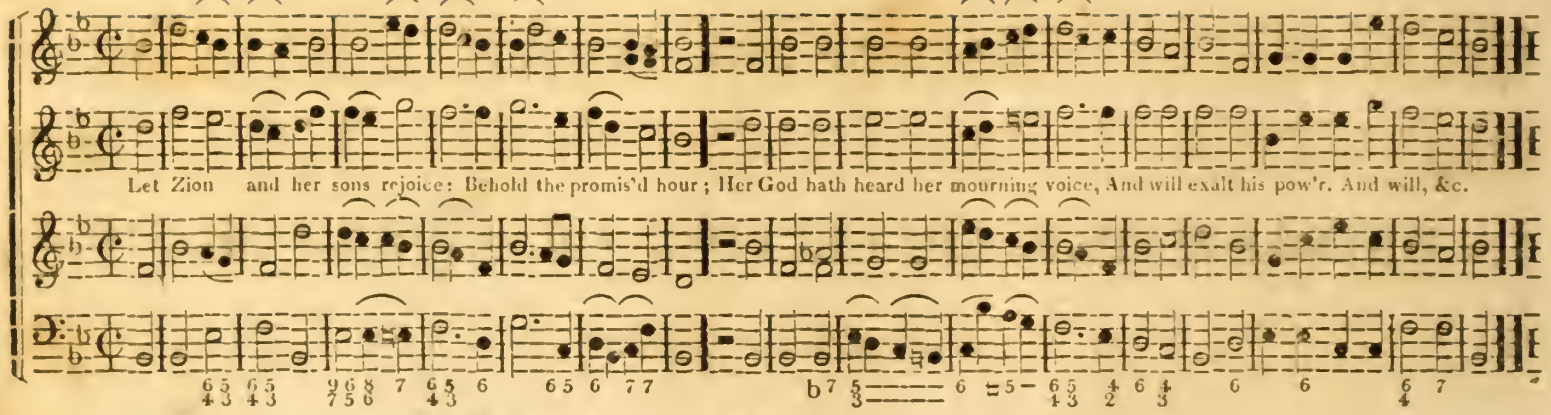
OR

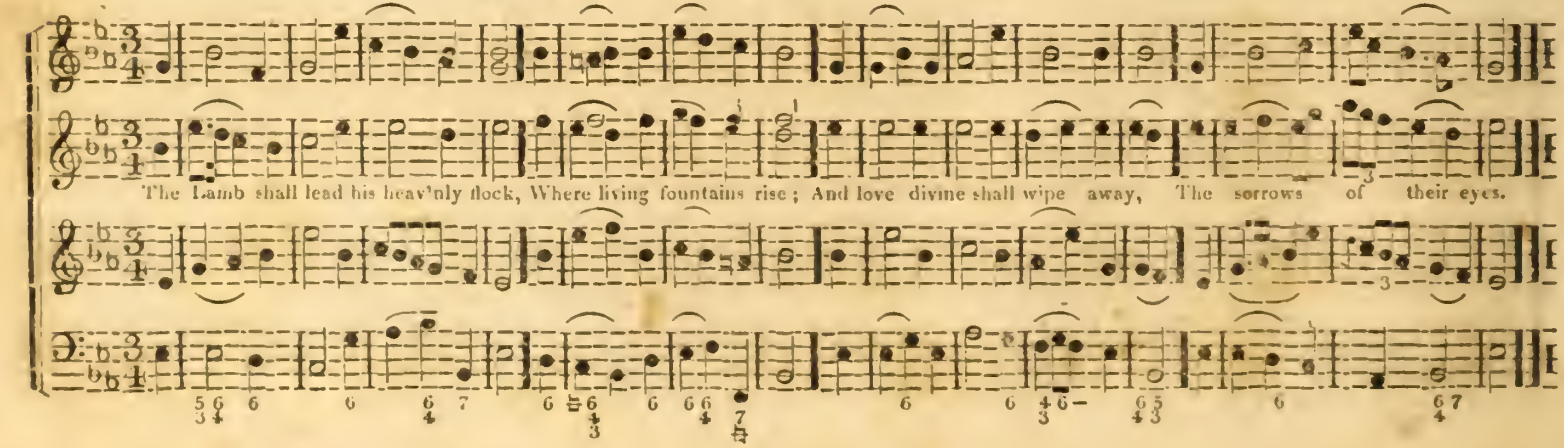
BRIDGEWATER COLLECTION OF SACRED MUSIC.

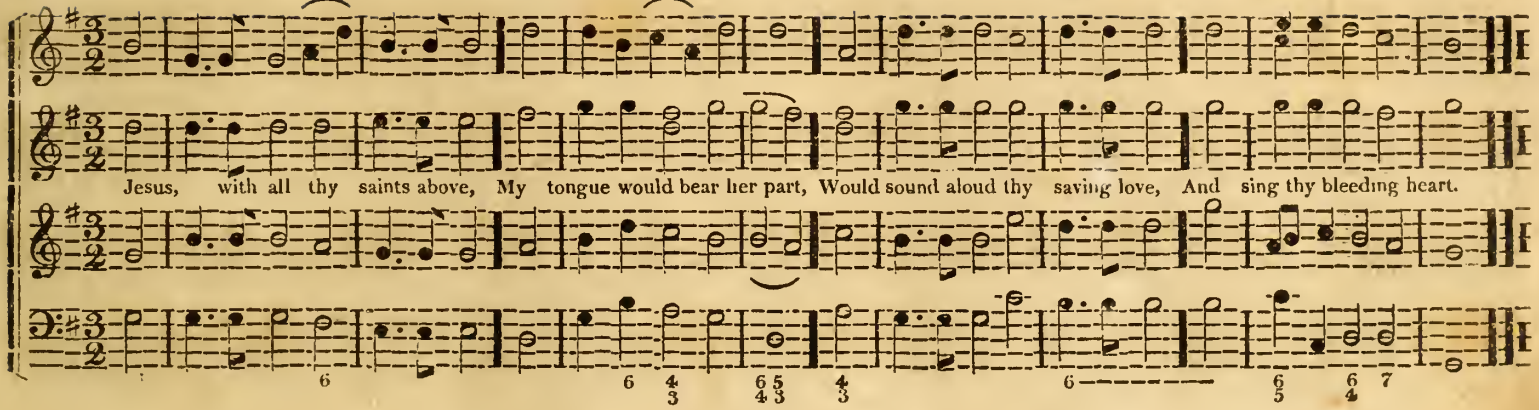
ABRIDGE. C. M. Smith.

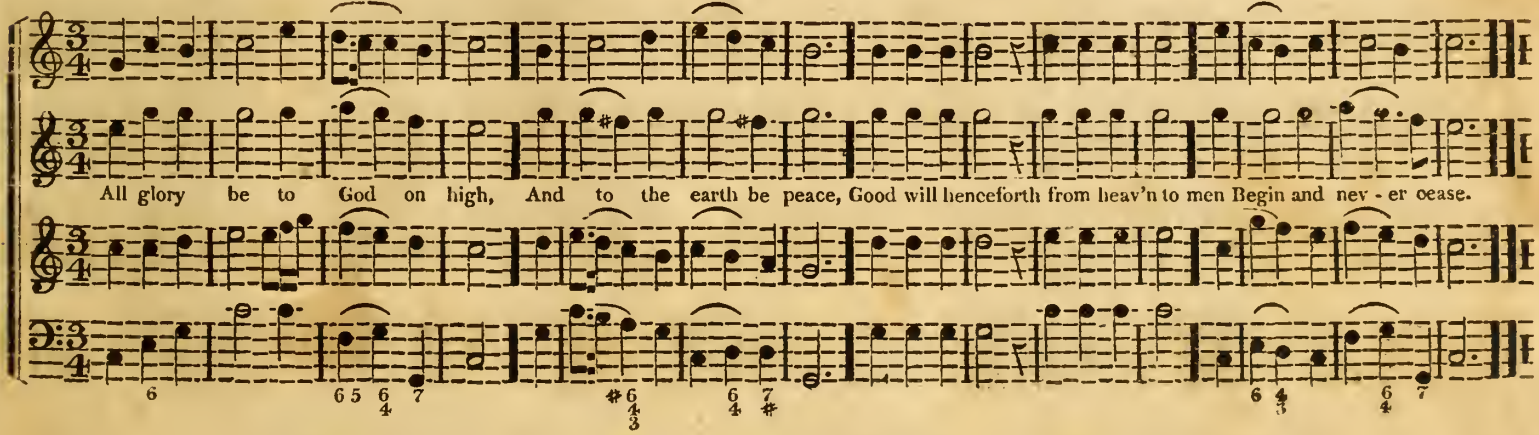


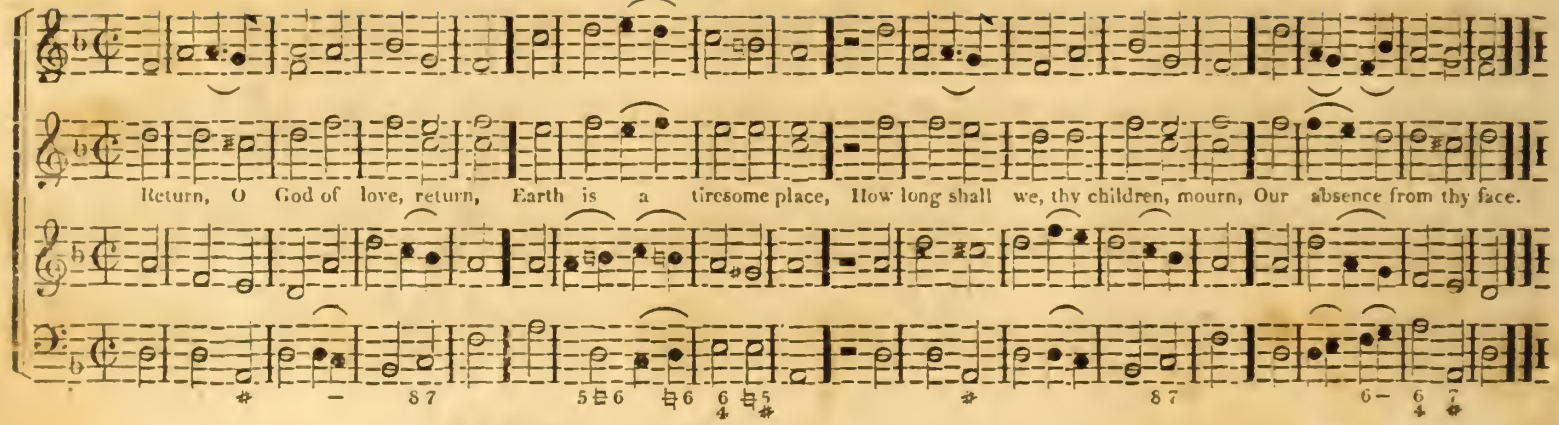
ADVENT. C. M.

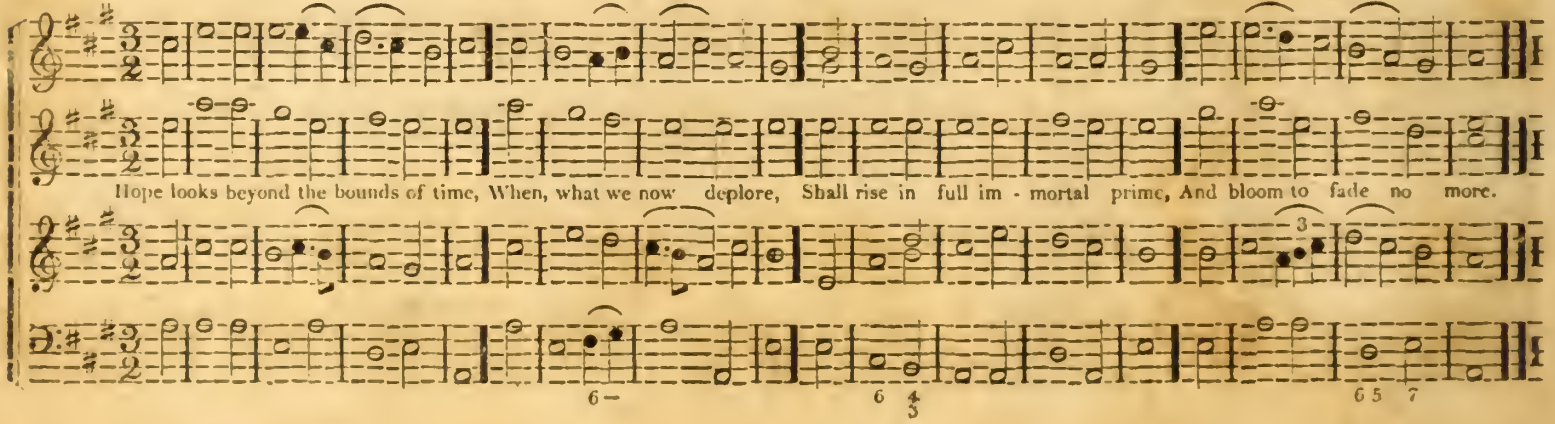
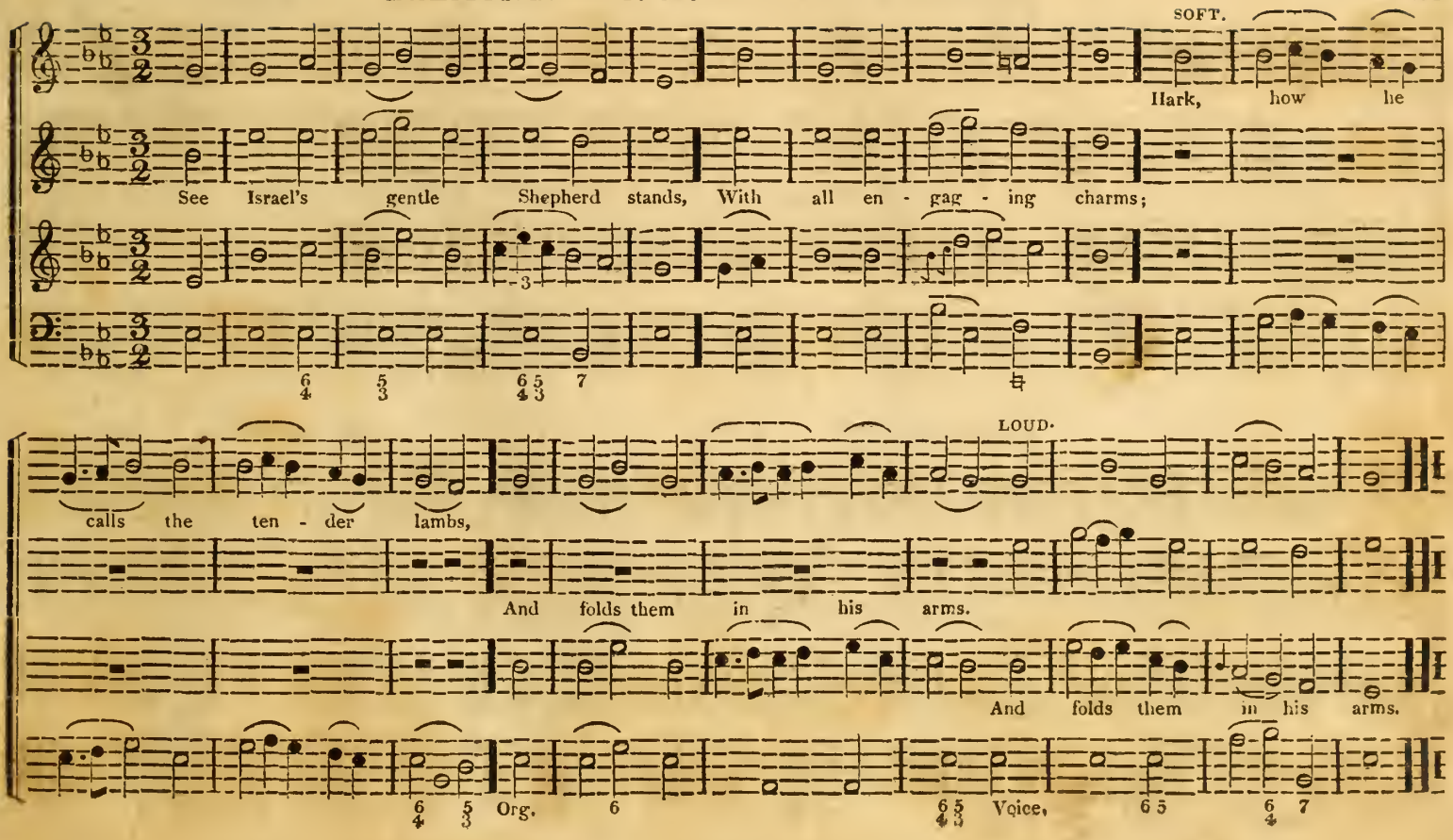
Callcott.

Let Zion and her sons rejoice: Behold the promis'd hour; Her God hath heard her mourning voice, And will exalt his pow'r. And will, &c.

ARCADIA. C. M.

The Lamb shall lead his heav'nly flock, Where living fountains rise; And love divine shall wipe away, The sorrows of their eyes.

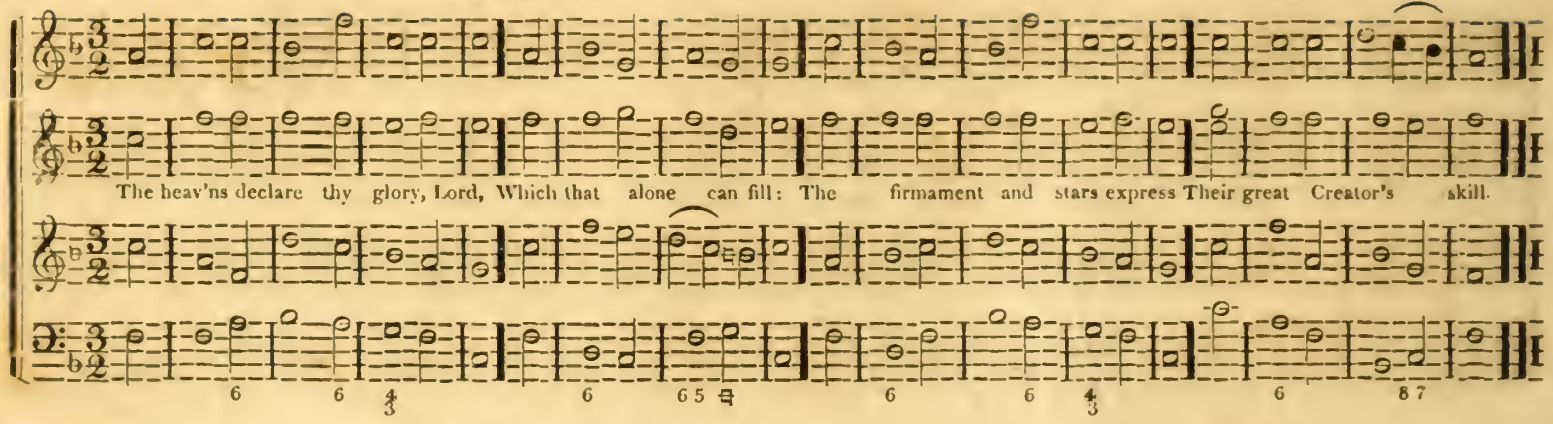
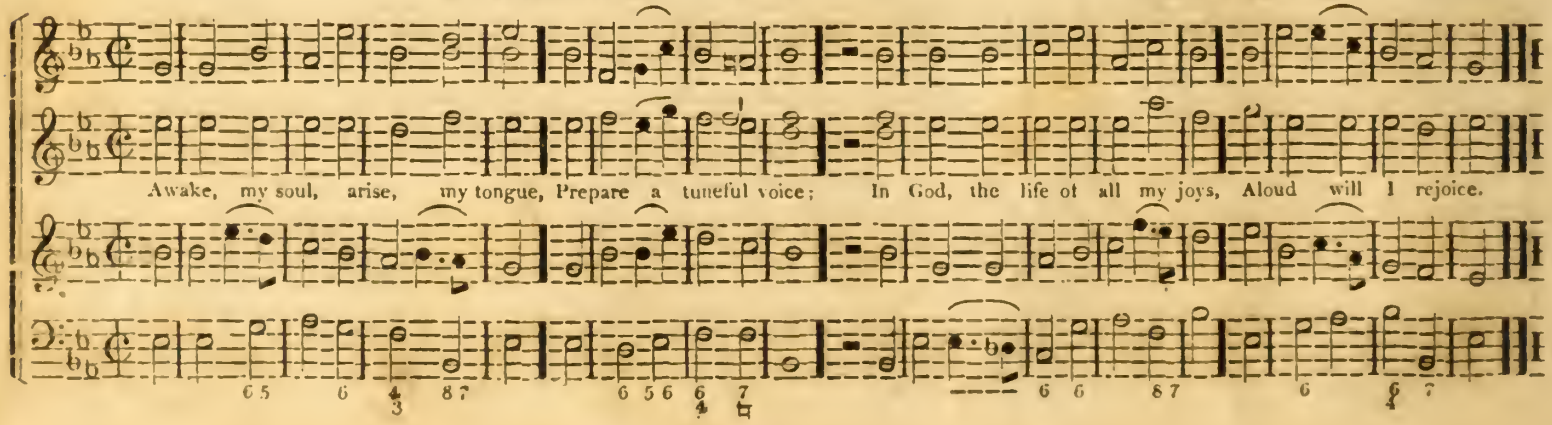
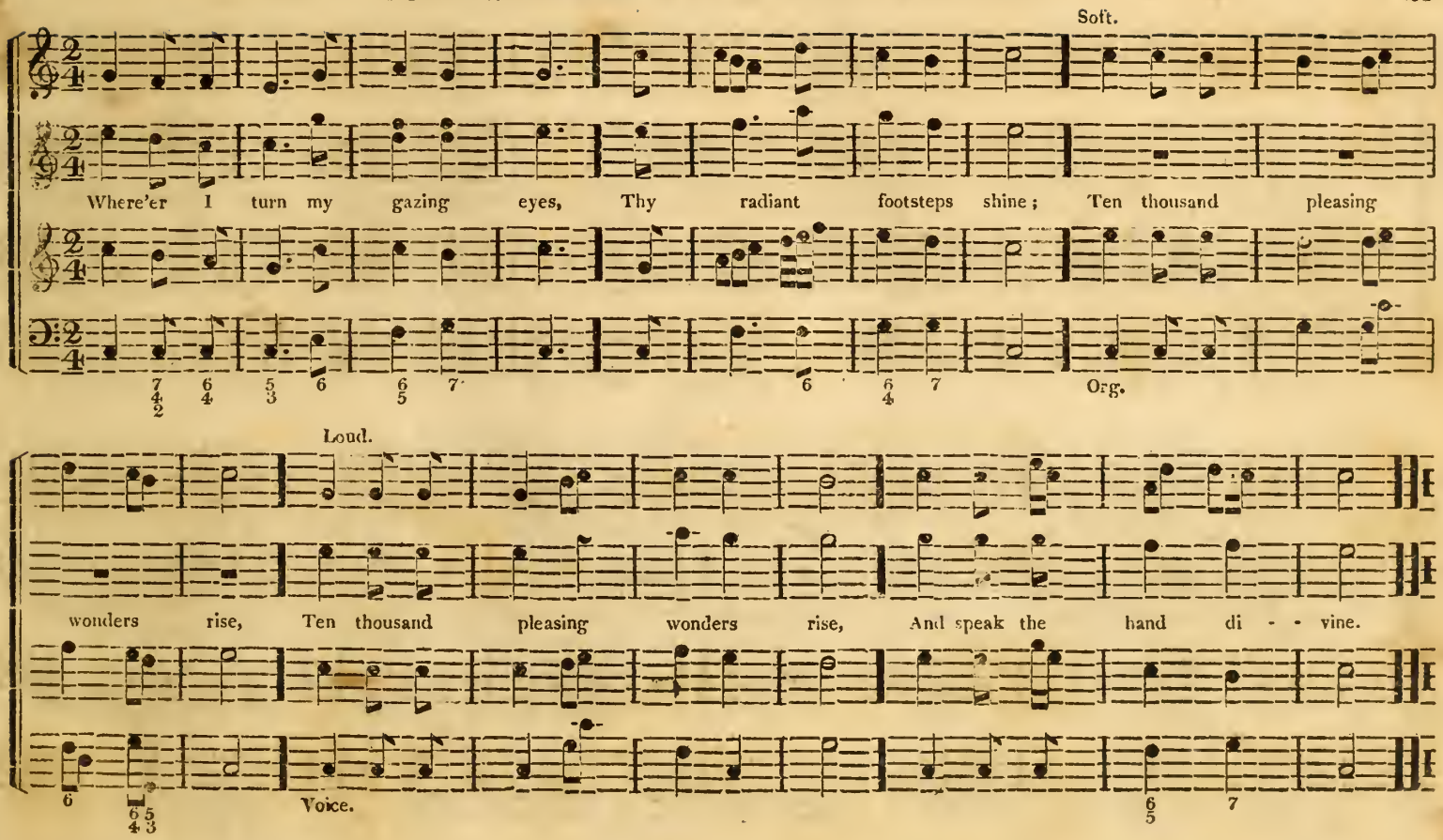

Jesus, with all thy saints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.

ARUNDEL. C. M.

All glory be to God on high, And to the earth be peace, Good will henceforth from heav'n to men Begin and nev - er cease.

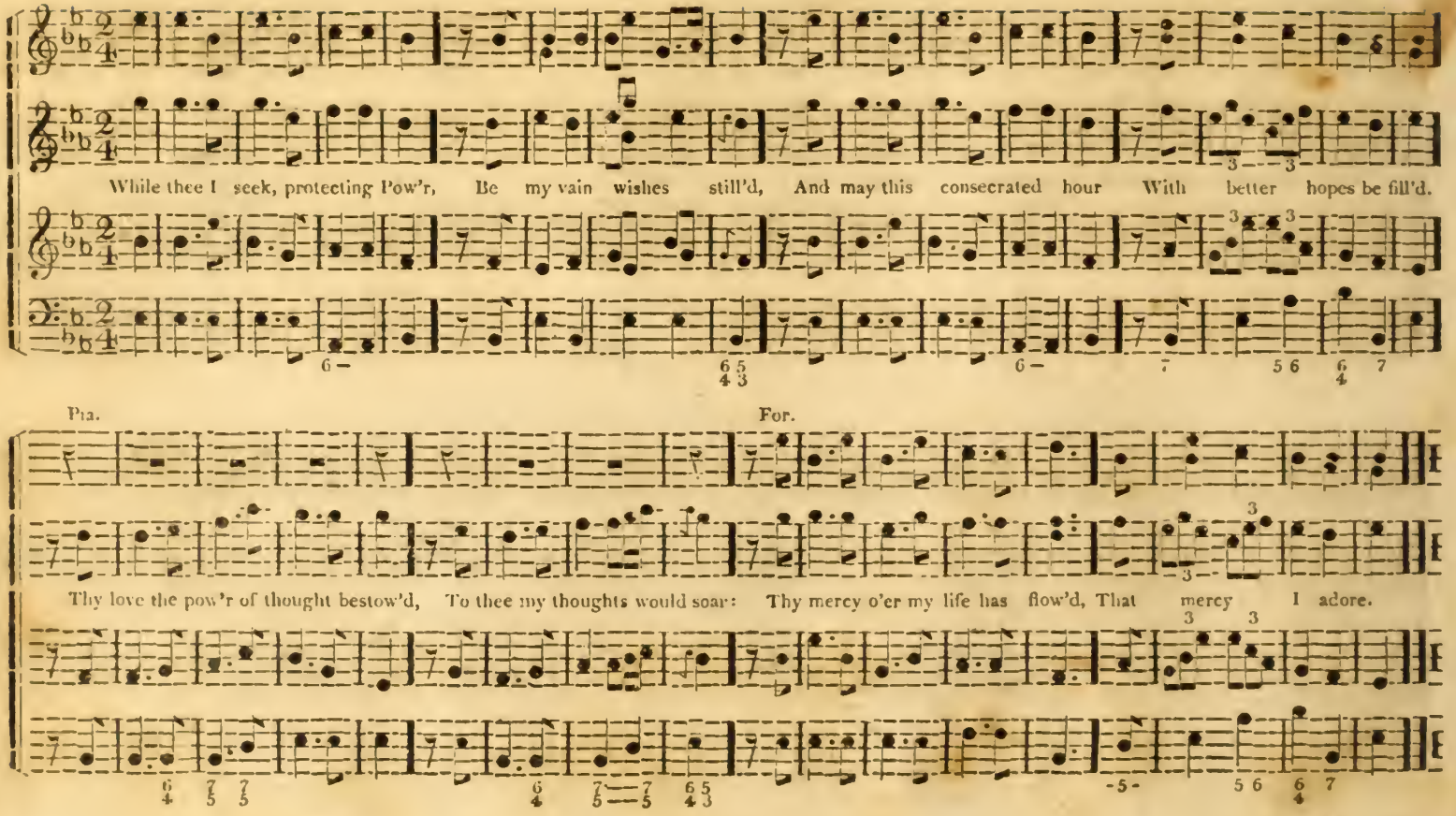
BANGOR. C. M.

BARBY. C. M.



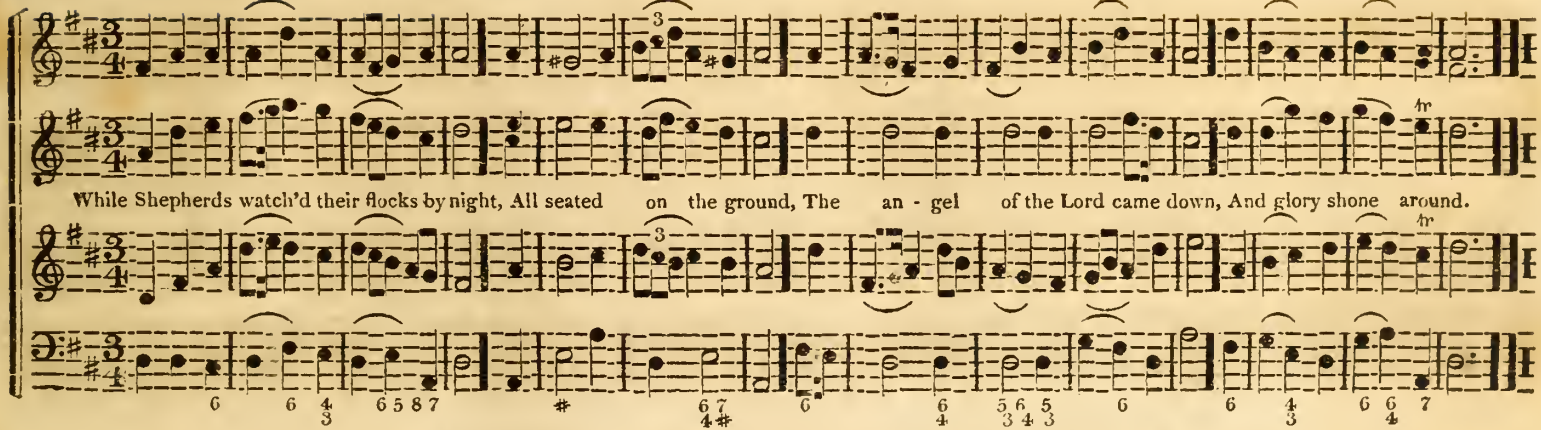
SOFT.
Hark, how he
See Israel's gentle Shepherd stands, With all en - gag - ing charms;
LOUD.
calls the ten - der lambs,
And folds them in his arms.
And folds them in his arms.
Org.
Voice.

BEDFORD. C. M. Wheal.

BLANDFORD. C. M. T. Jackson.

Soft.
Where'er I turn my gazing eyes, Thy radiant footsteps shine; Ten thousand pleasing
Org.
Loud.
wonders rise, Ten thousand pleasing wonders rise, And speak the hand di - - vine.
Voice.

BRATTLE STREET. C. M.

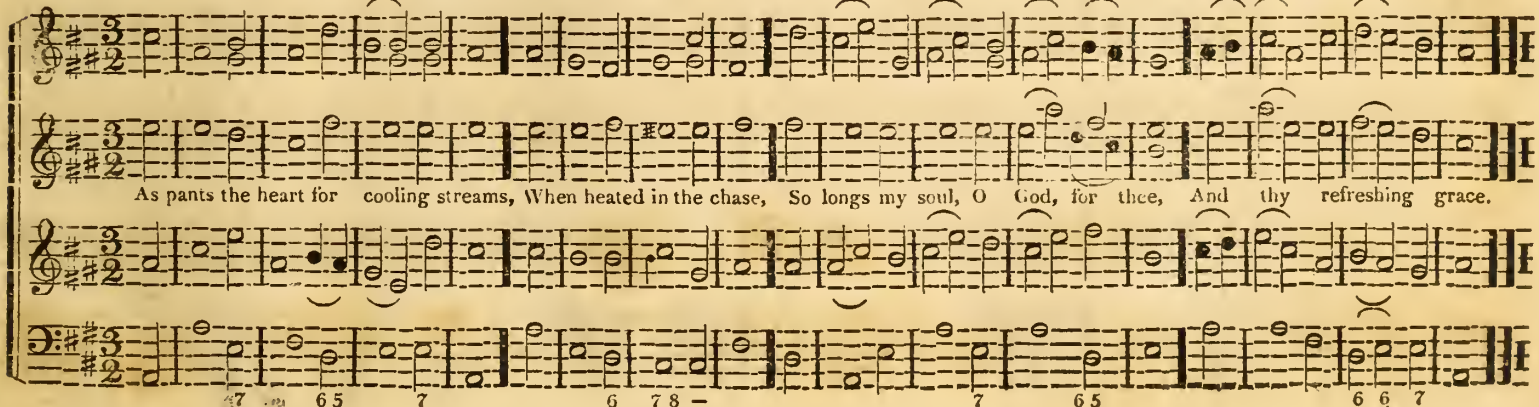
Pleyel.

While thee I seek, protecting Pow'r, Be my vain wishes still'd, And may this consecrated hour With better hopes be fill'd.
Pia.
For.
Thy love the pow'r of thought bestow'd, To thee my thoughts would soar: Thy mercy o'er my life has flow'd, That mercy I adore.

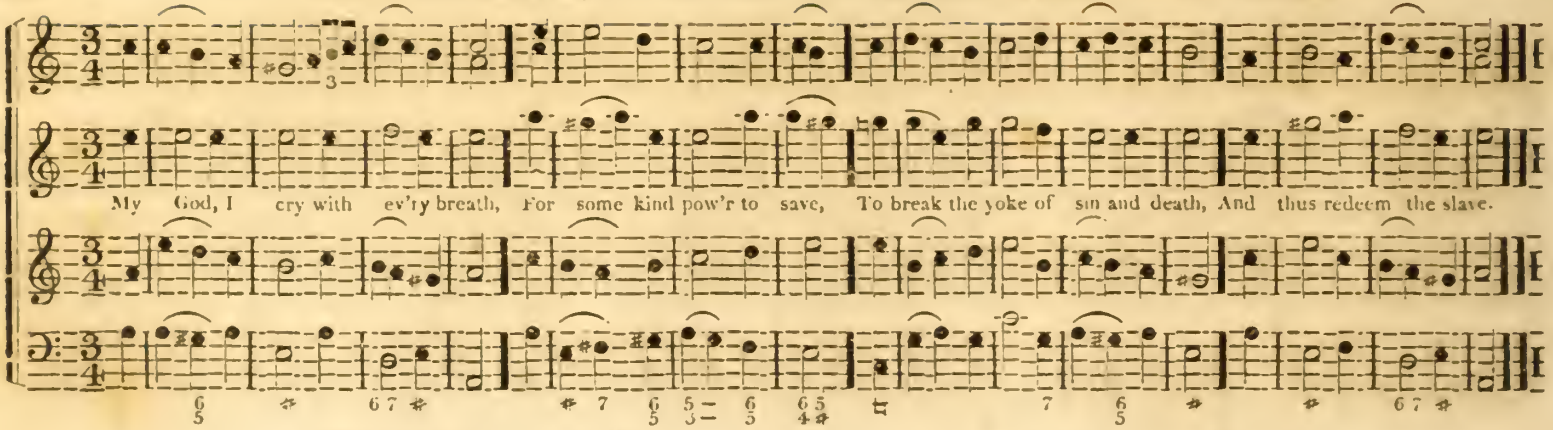
BRAINTREE. C. M.

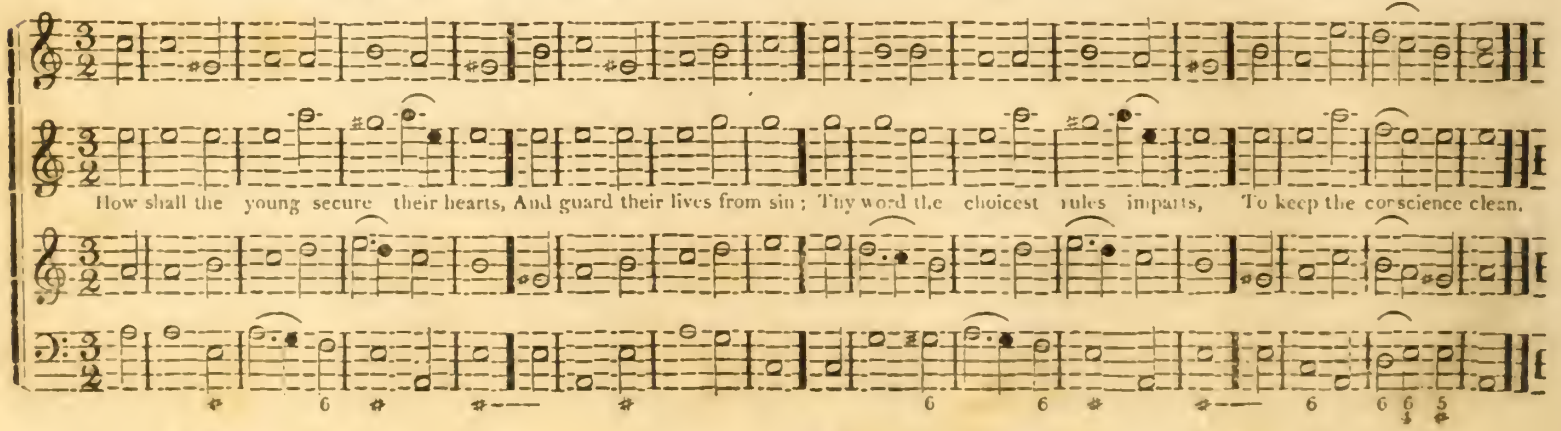
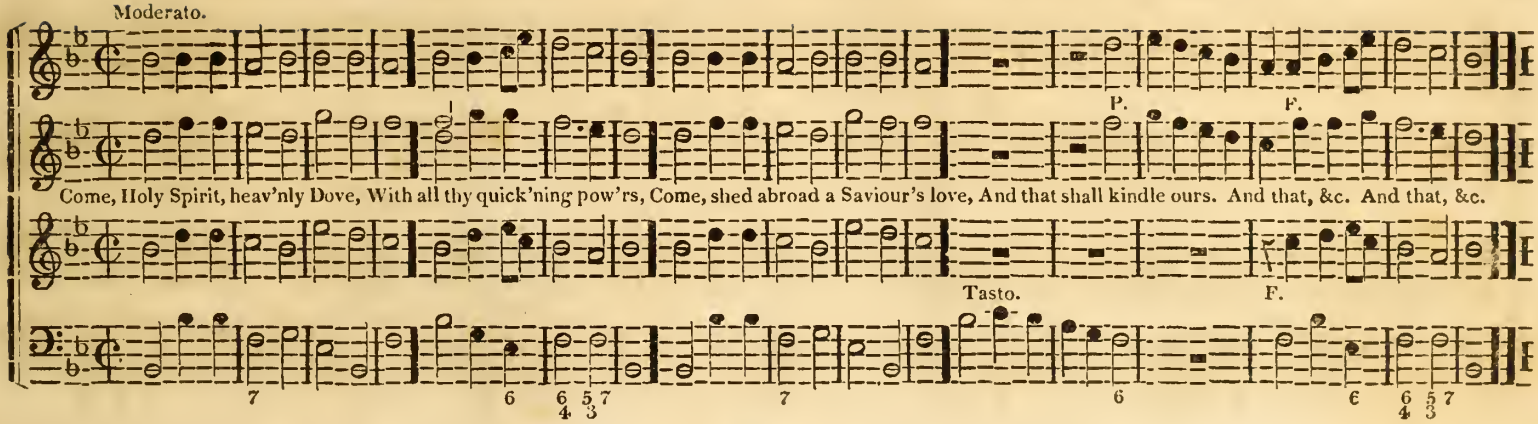

While Shepherds watch'd their flocks by night, All seated on the ground, The an - gel of the Lord came down, And glory shone around.

BROOKS. C. M.

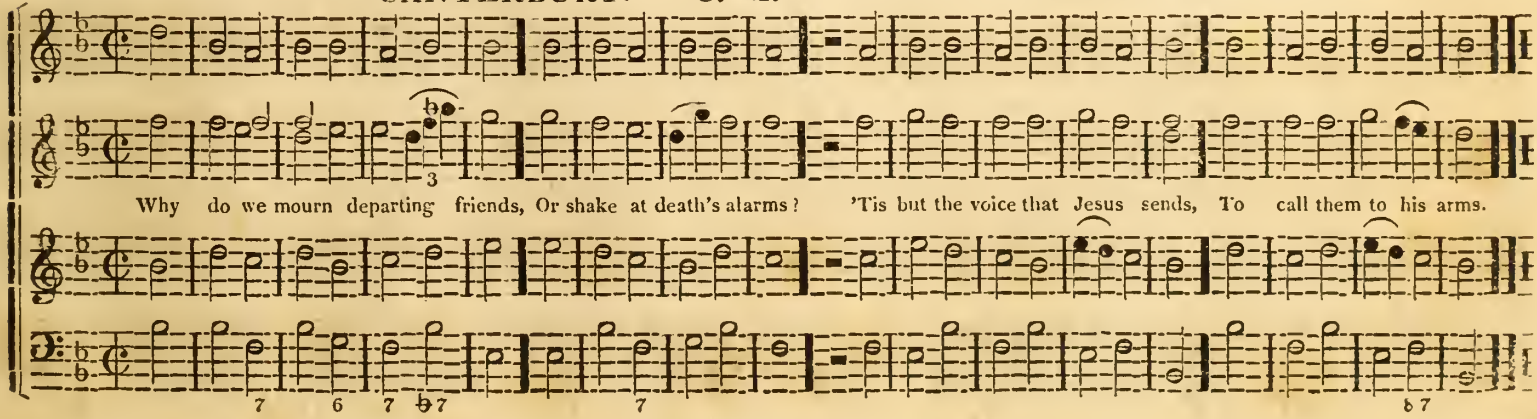
M. P. King.



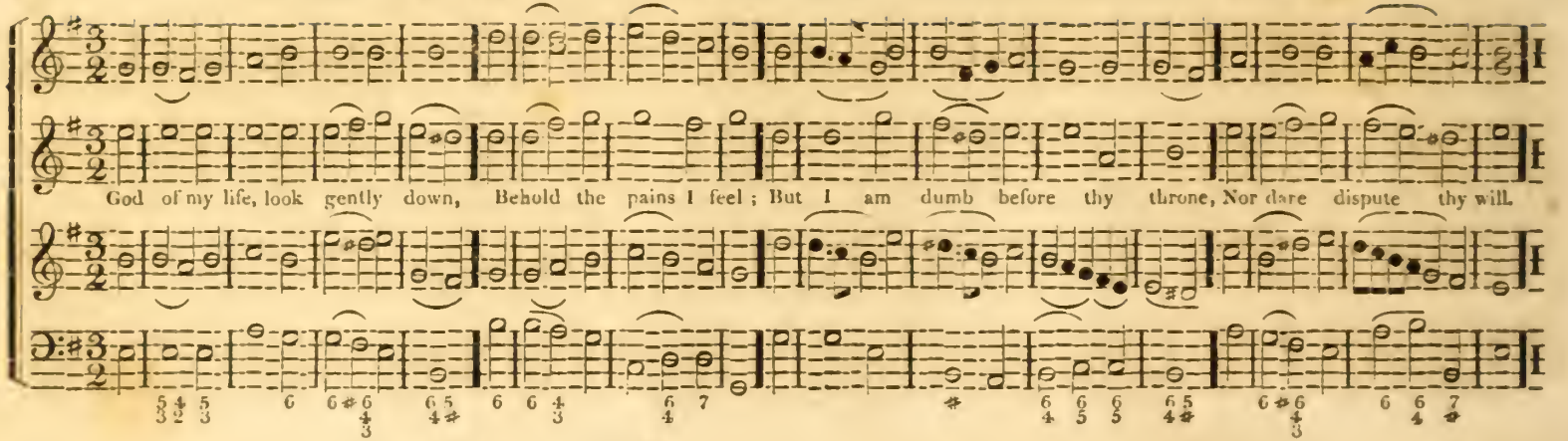
BROOMSGROVE, or Crowle. C. M. Dr. Green.

BURFORD. C. M. Purcell.

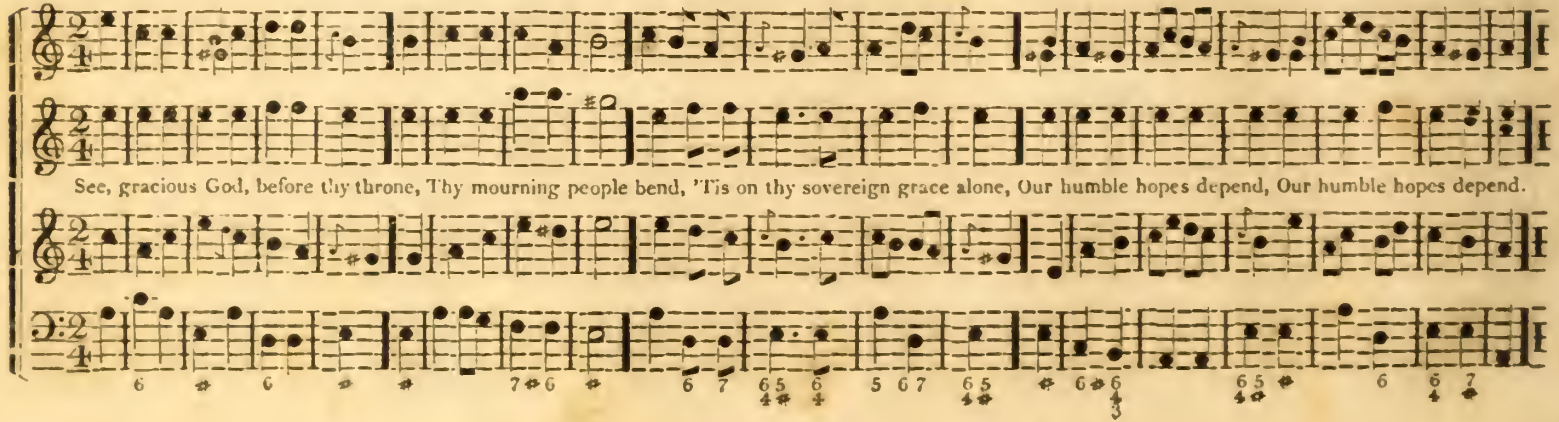

How shall the young secure their hearts, And guard their lives from sin; Thy word the choicest rules imparts, To keep the conscience clean.

Moderato.
P.
F.
Come, Holy Spirit, heav'nly Dove, With all thy quick'ning pow'rs, Come, shed abroad a Saviour's love, And that shall kindle ours. And that, &c. And that, &c.
Tasto.
F.

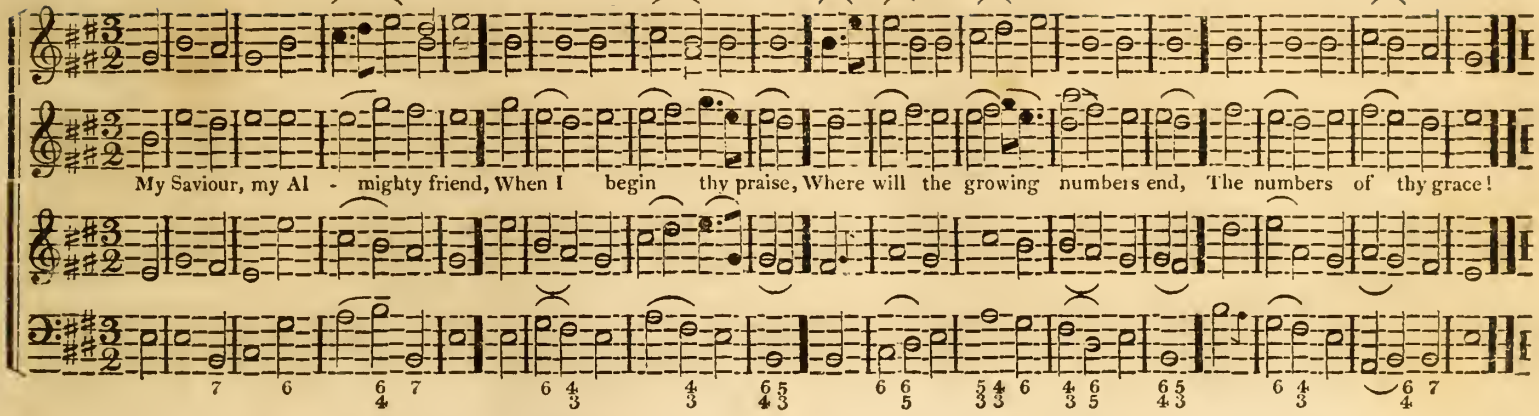
CANTERBURY. C. M.

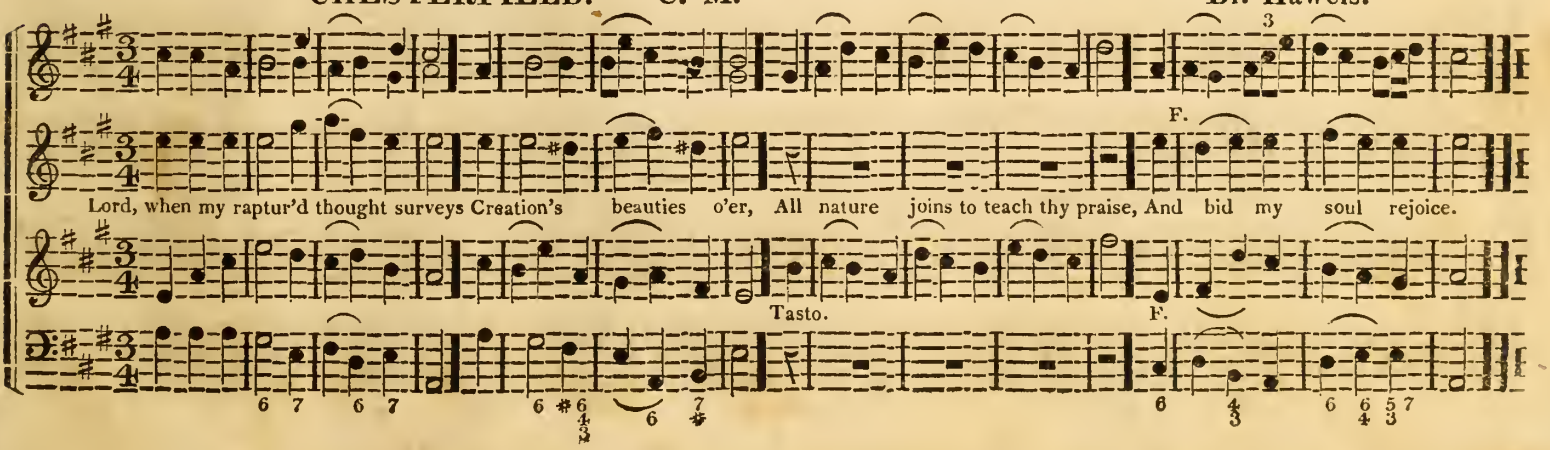


CAROLINA. C. M.

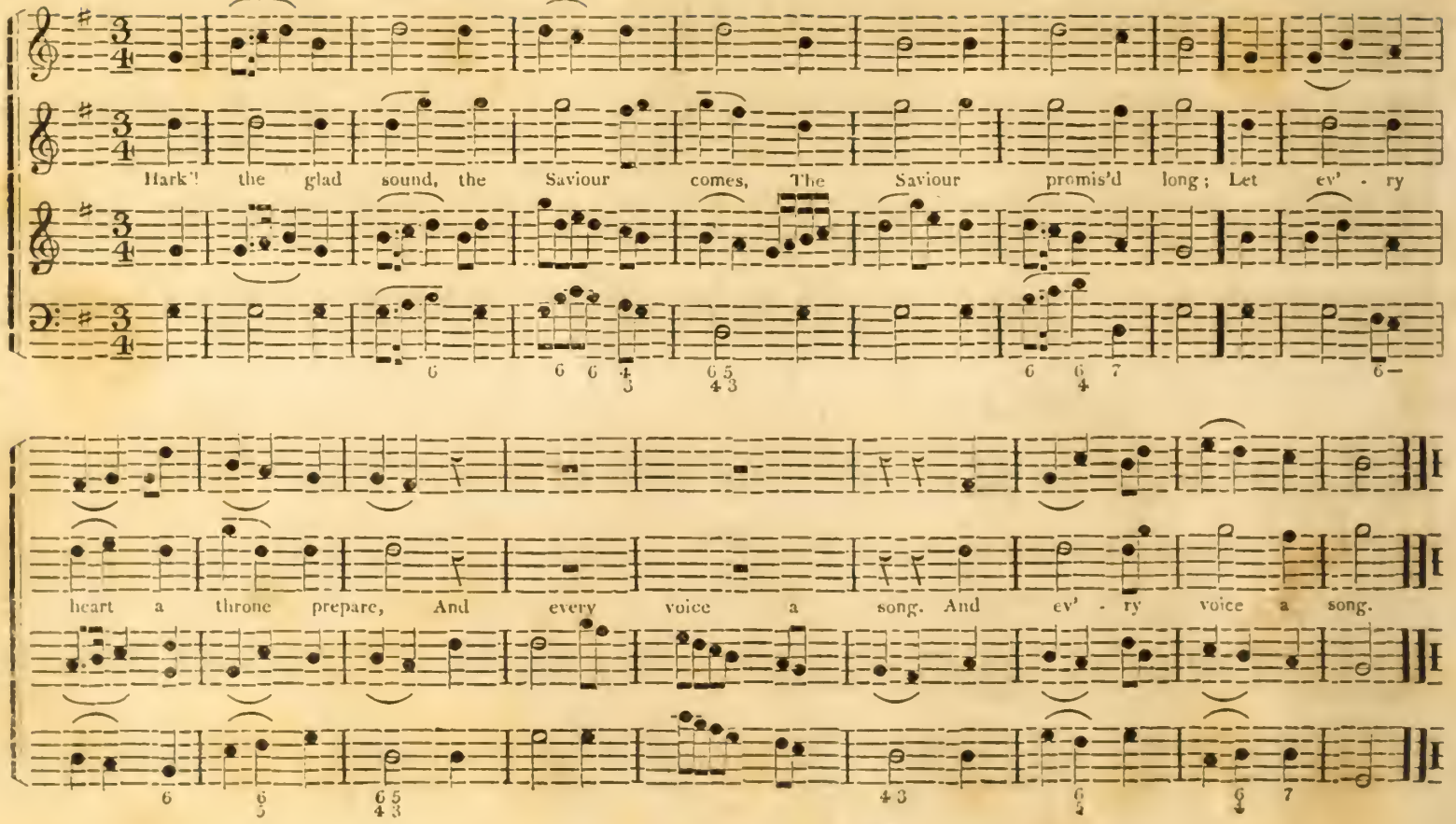
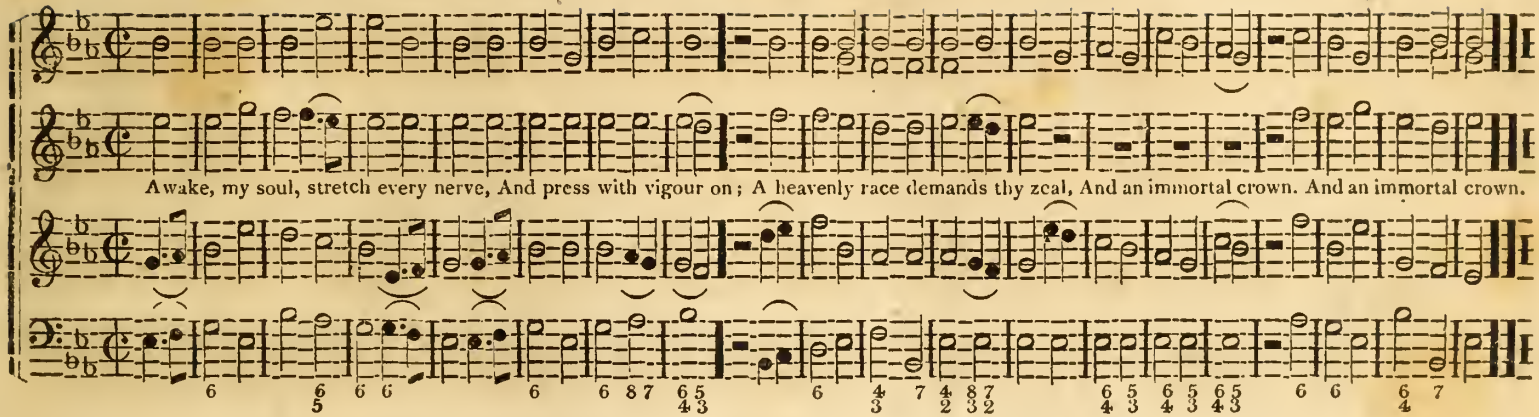
Coombs.

CHAPEL. C. M.


See, gracious God, before thy throne, Thy mourning people bend, 'Tis on thy sovereign grace alone, Our humble hopes depend, Our humble hopes depend.

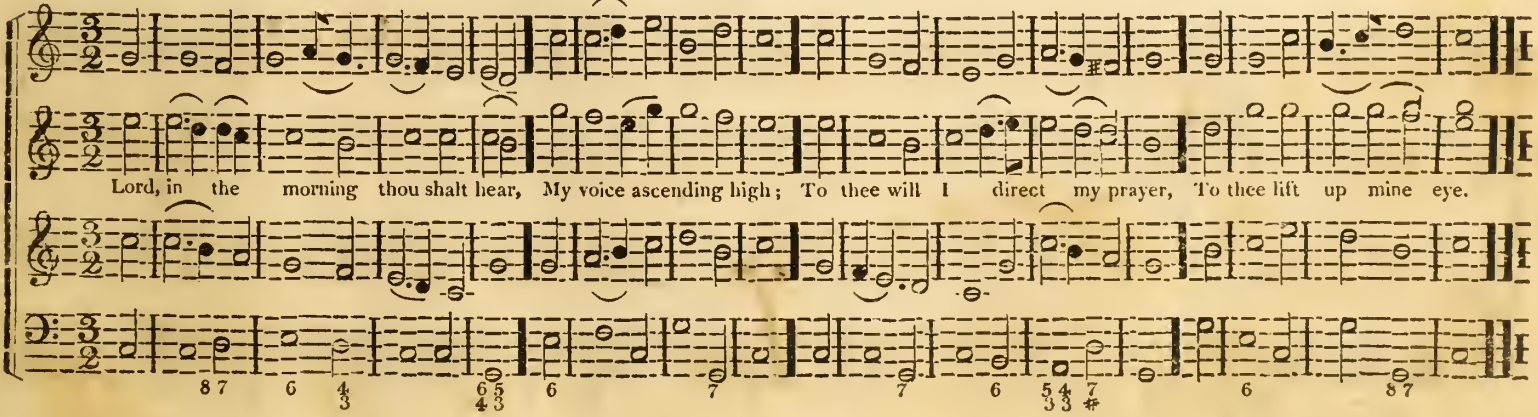
CHARMOUTH, or MANCHESTER. C. M. Dr. Wainwright.

CHESTERFIELD. C. M. Dr. Haweis.

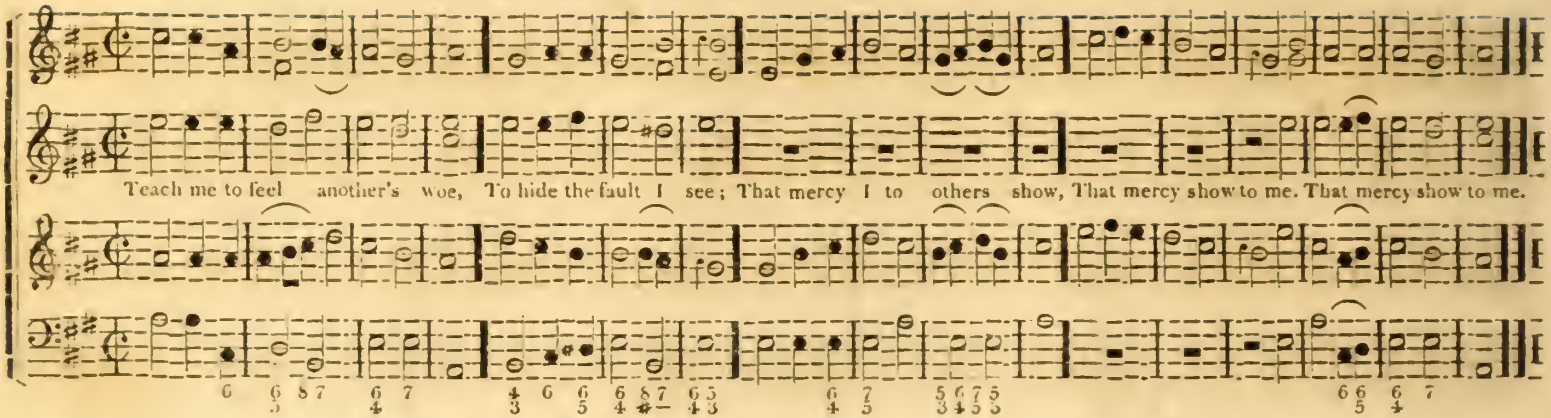
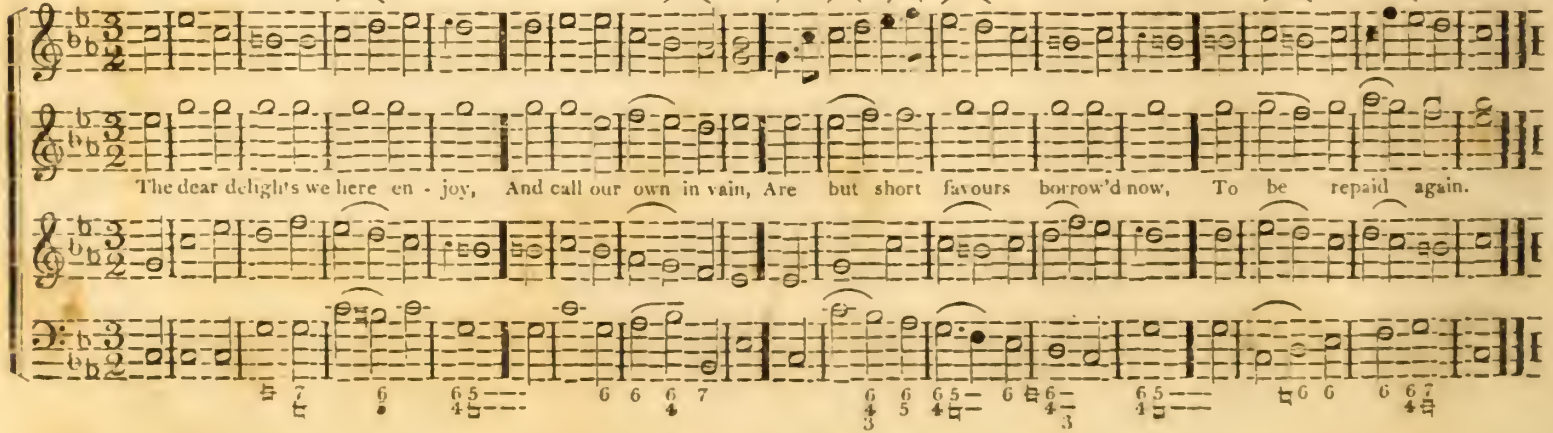
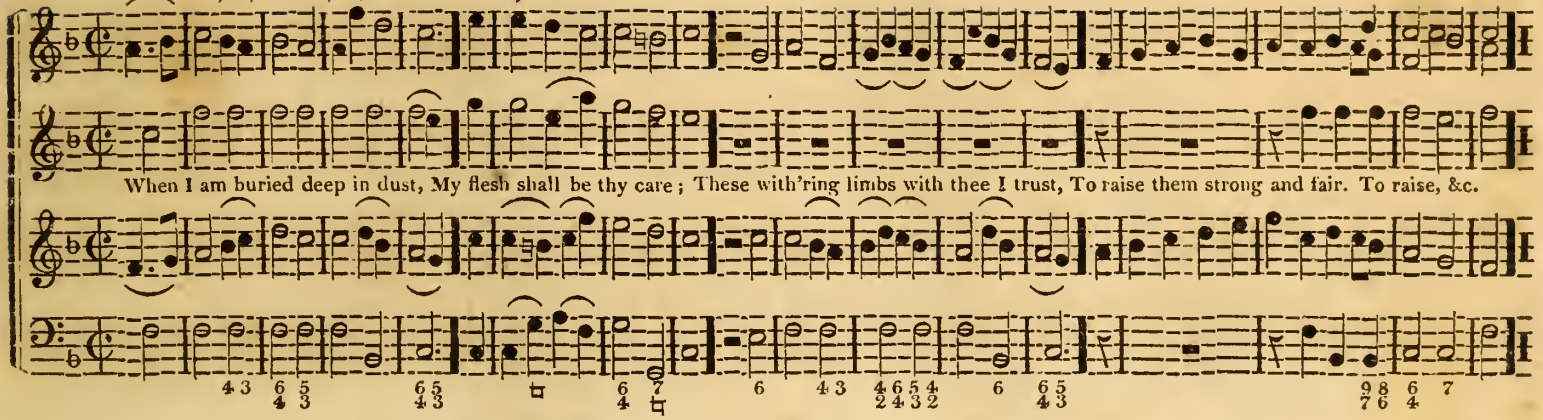

F.
Lord, when my raptur'd thought surveys Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul rejoice.
Tasto.
F.

CLIFTON. C. M.

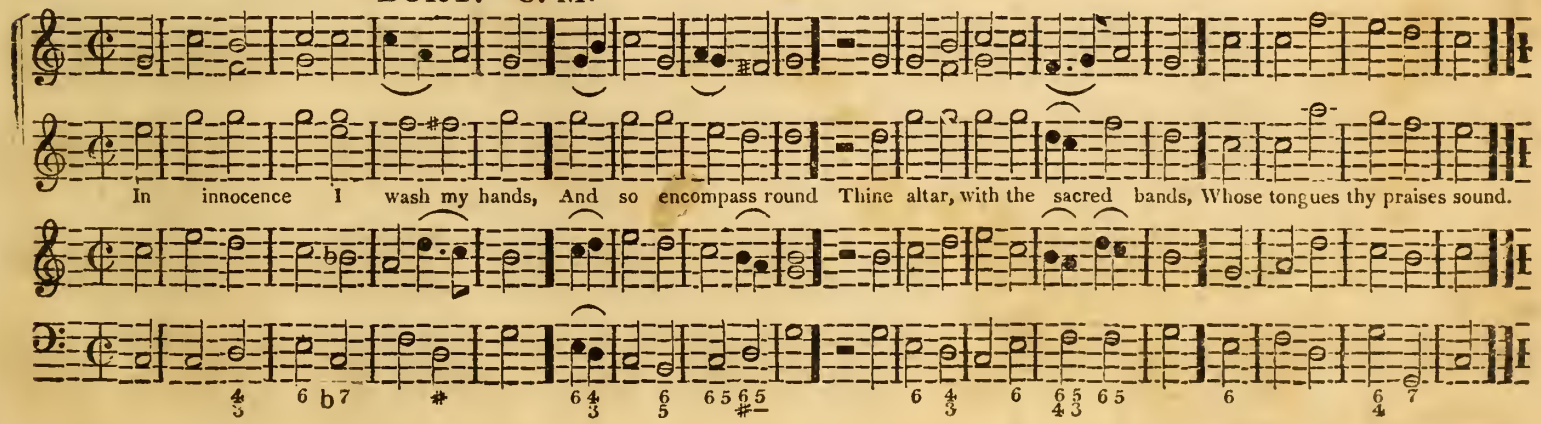
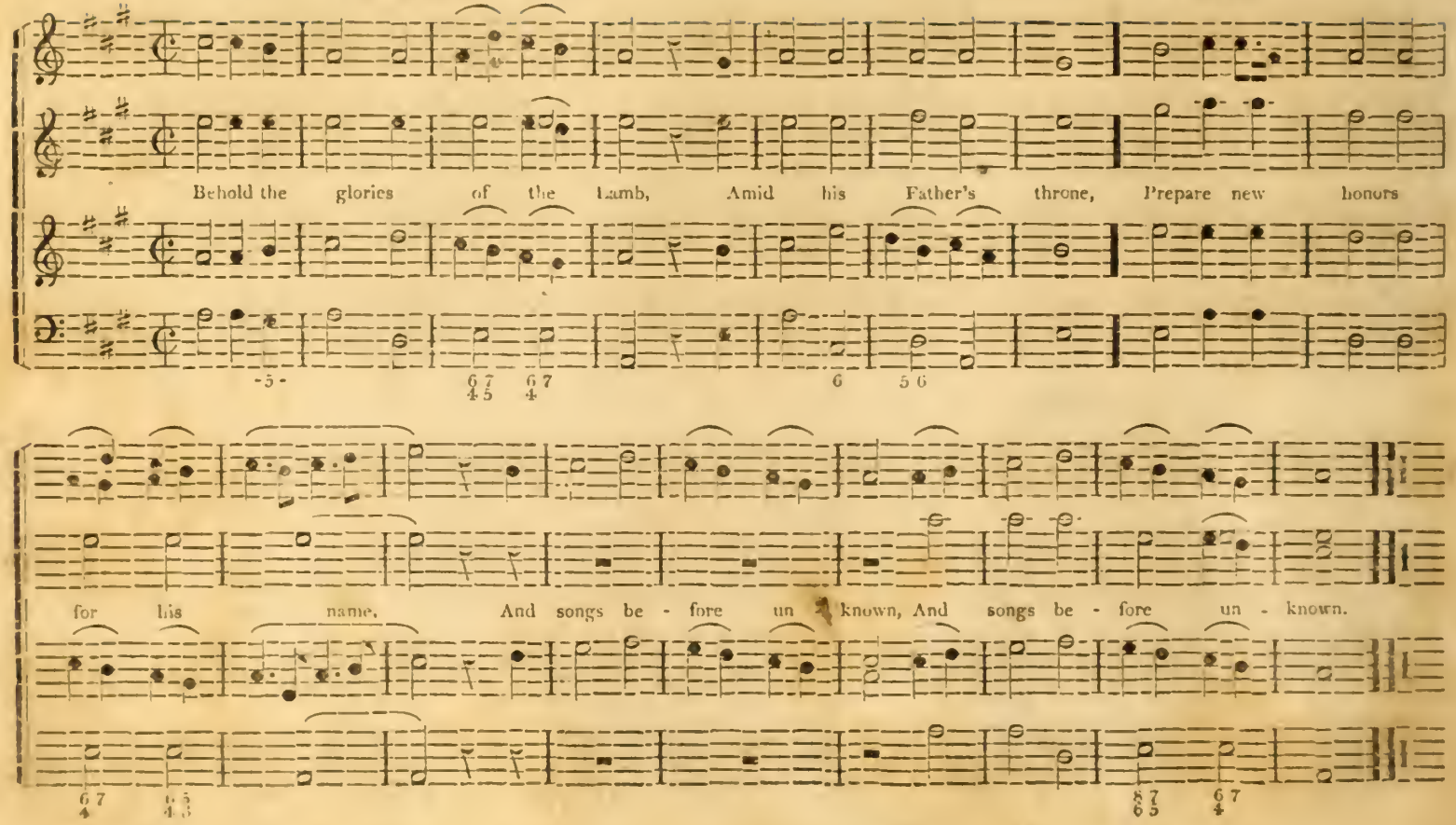
W. Arnold.

Hark! the glad sound, the Saviour comes, The Saviour promis'd long; Let ev' - ry
heart a throne prepare, And every voice a song. And ev' - ry voice a song.

Awake, my soul, stretch every nerve, And press with vigour on; A heavenly race demands thy zeal, And an immortal crown. And an immortal crown.

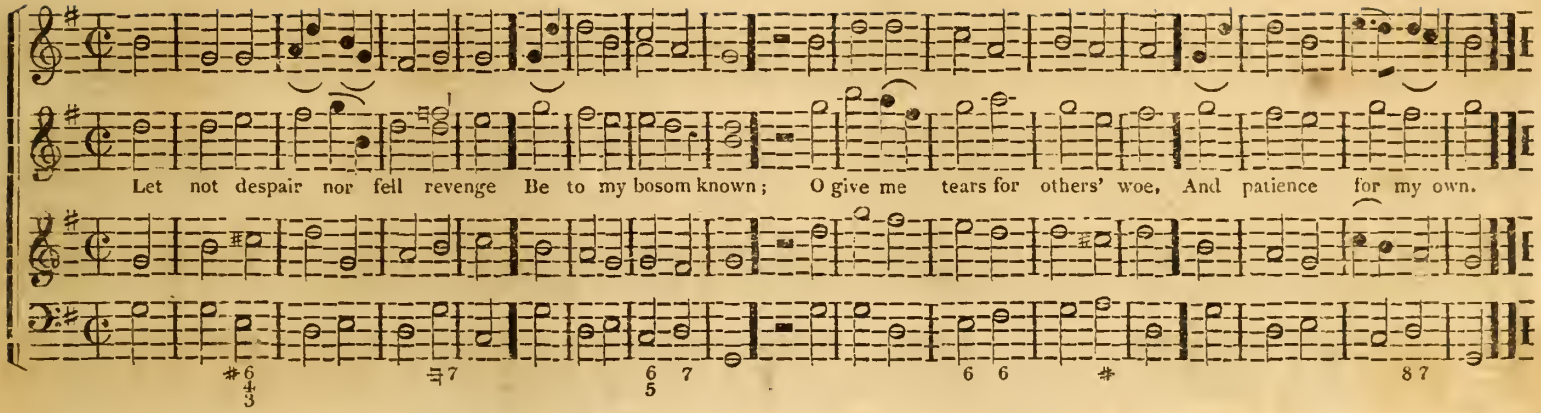
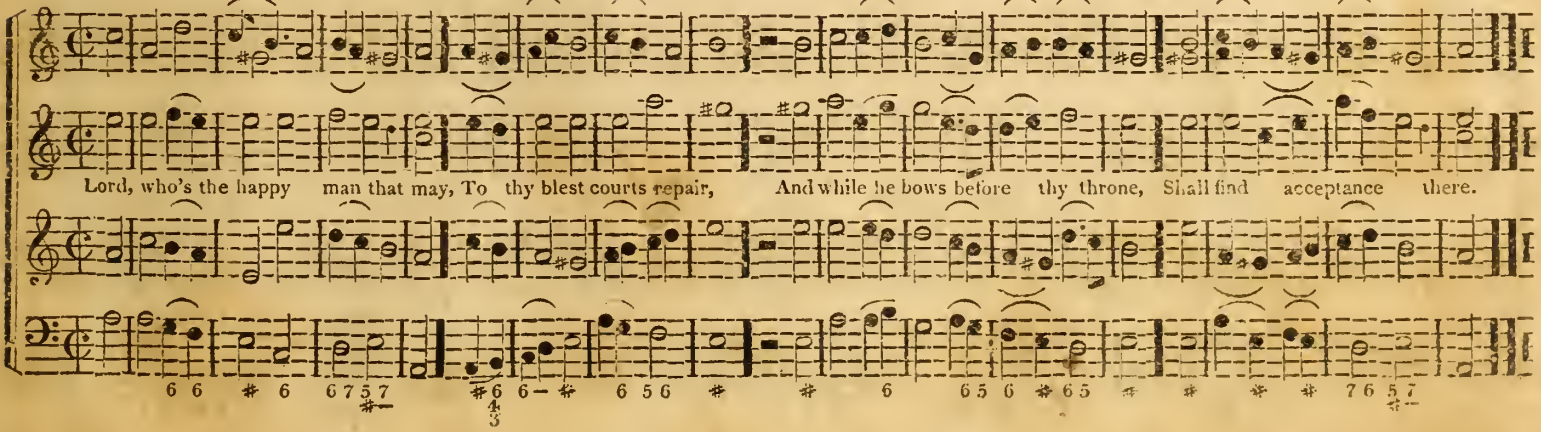
COLCHESTER. C. M.



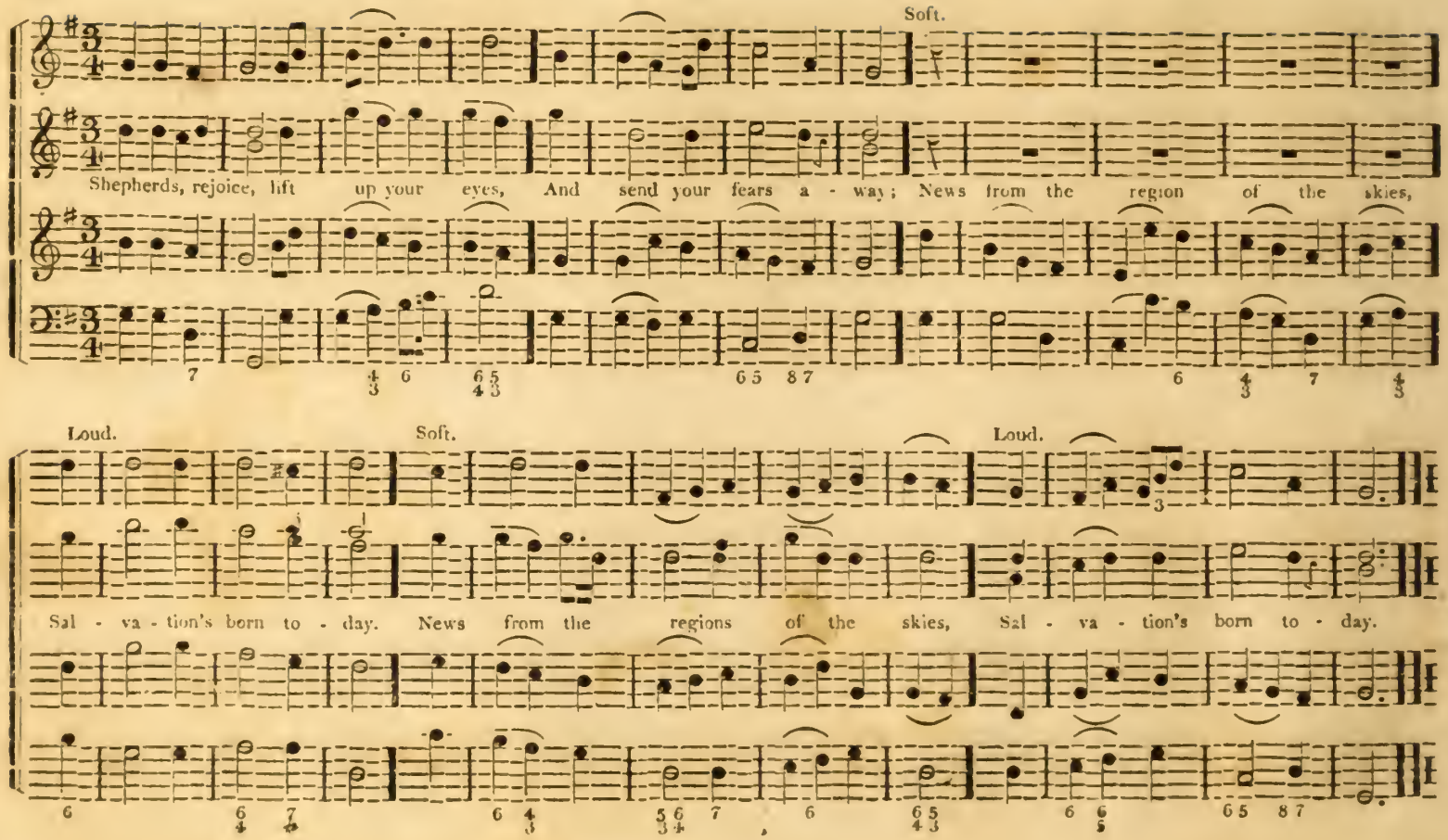
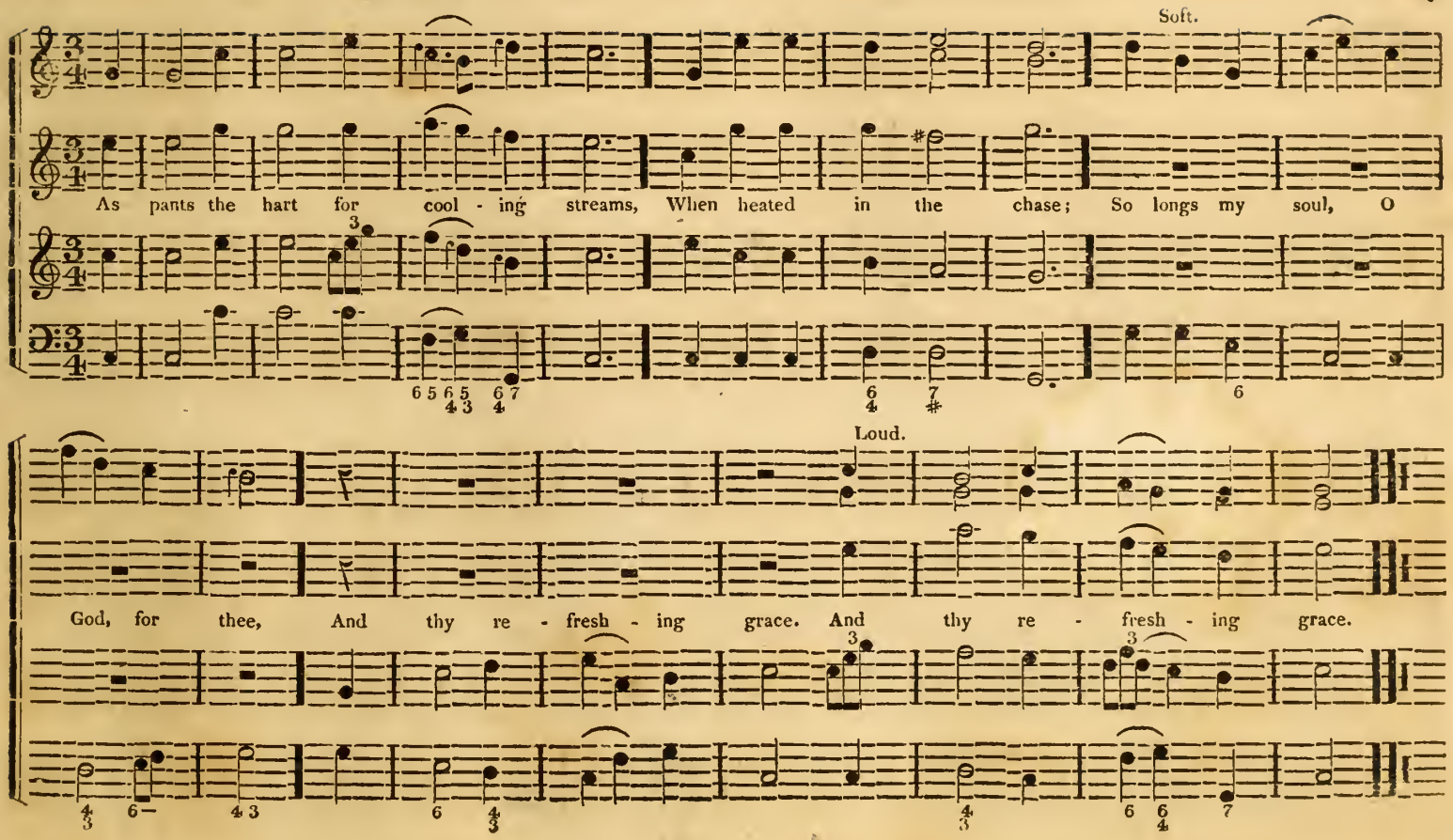
COLEFORD. C. M.

COLLINGHAM. C. M. T. Jackson.

When I am buried deep in dust, My flesh shall be thy care; These with'ring limbs with thee I trust, To raise them strong and fair. To raise, &c.

DORT. C. M.

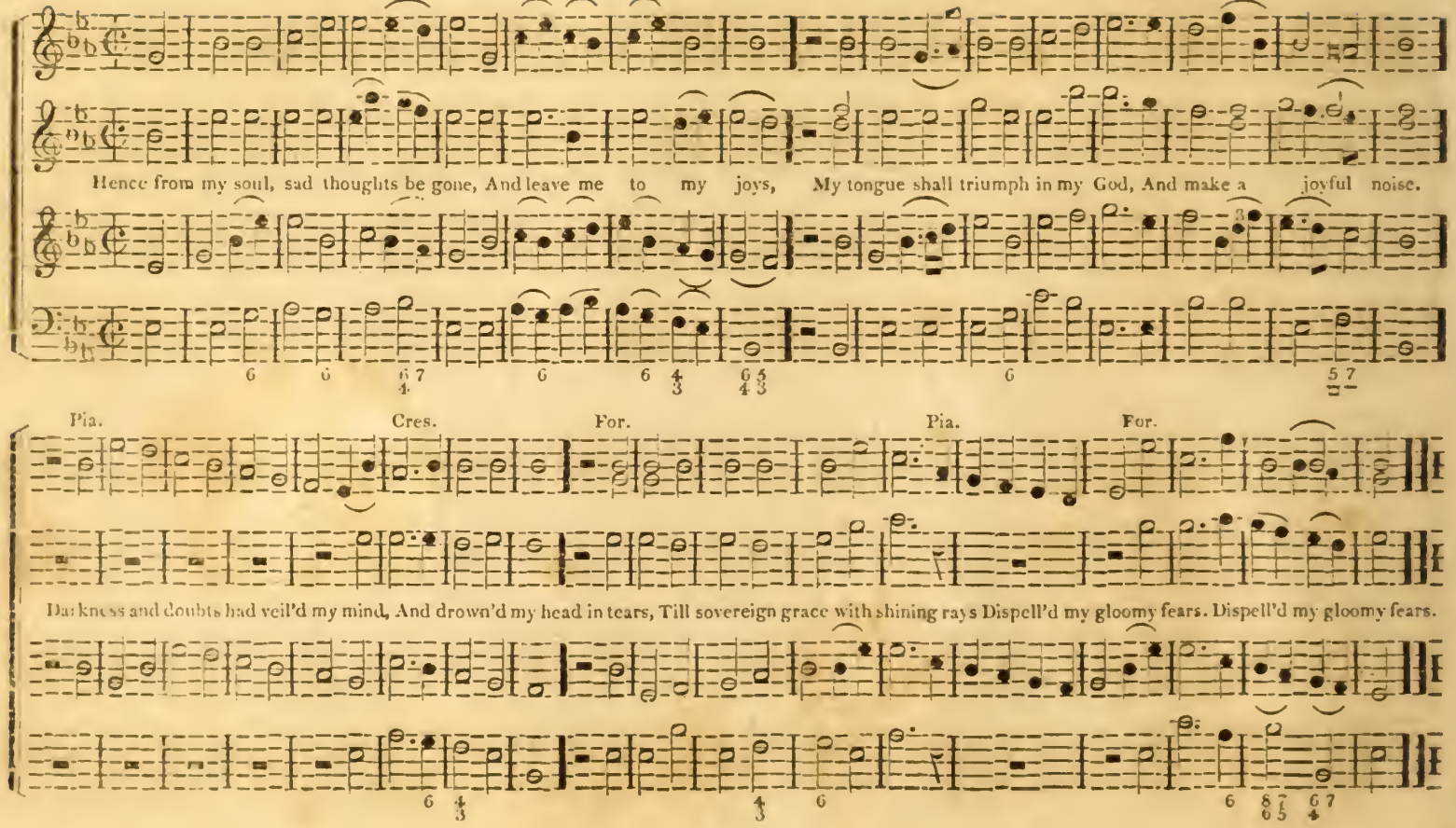
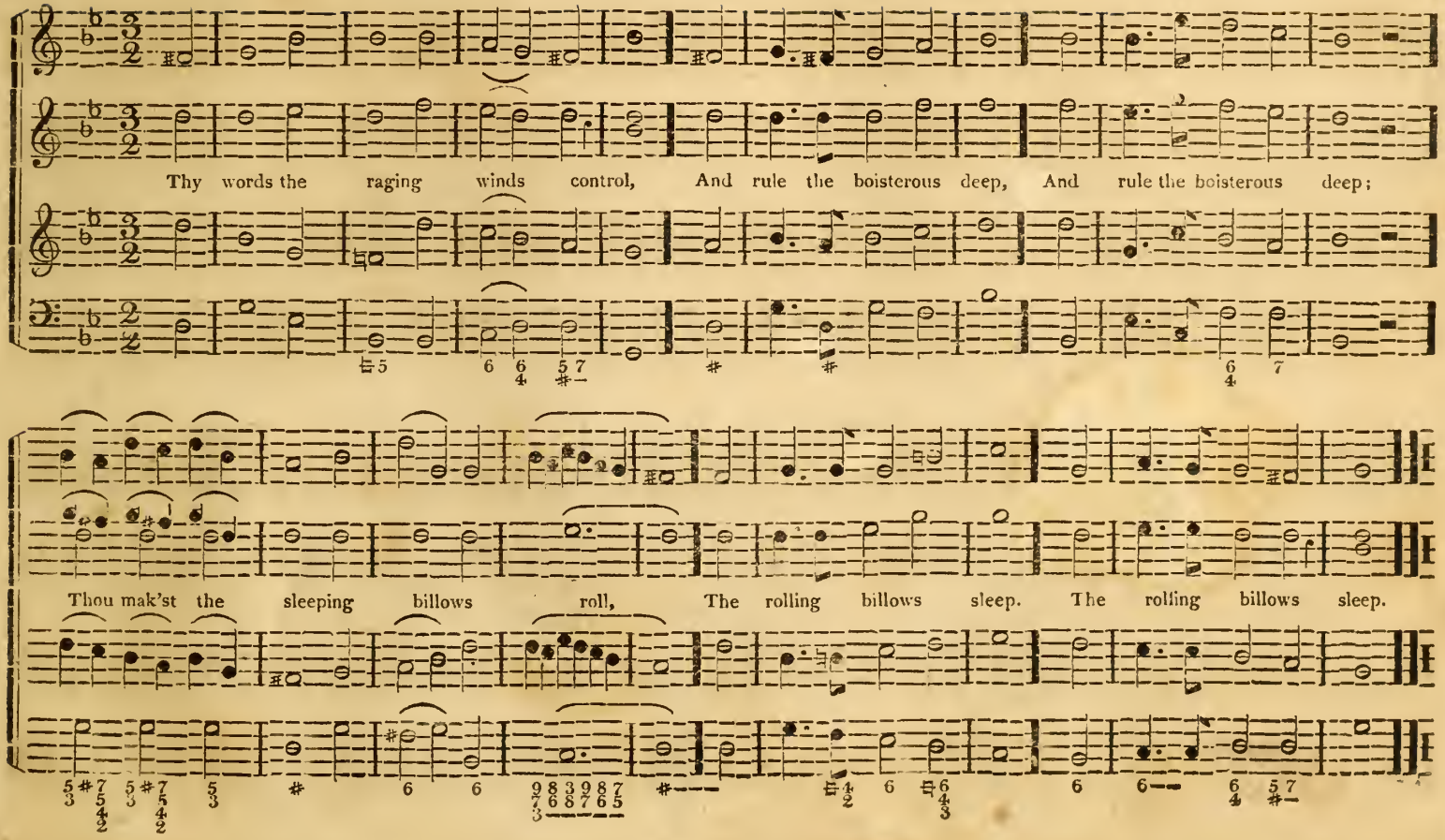

In innocence I wash my hands, And so encompass round Thine altar, with the sacred bands, Whose tongues thy praises sound.

Behold the glories of the Lamb, Amid his Father's throne, Prepare new honors
for his name, And songs be - fore un - known, And songs be - fore un - known.

DUNDEE. C. M.

DURHAM, or WALSAL. C. M. H. Purcell.

Lord, who's the happy man that may, To thy blest courts repair, And while he bows before thy throne, Shall find acceptance there.

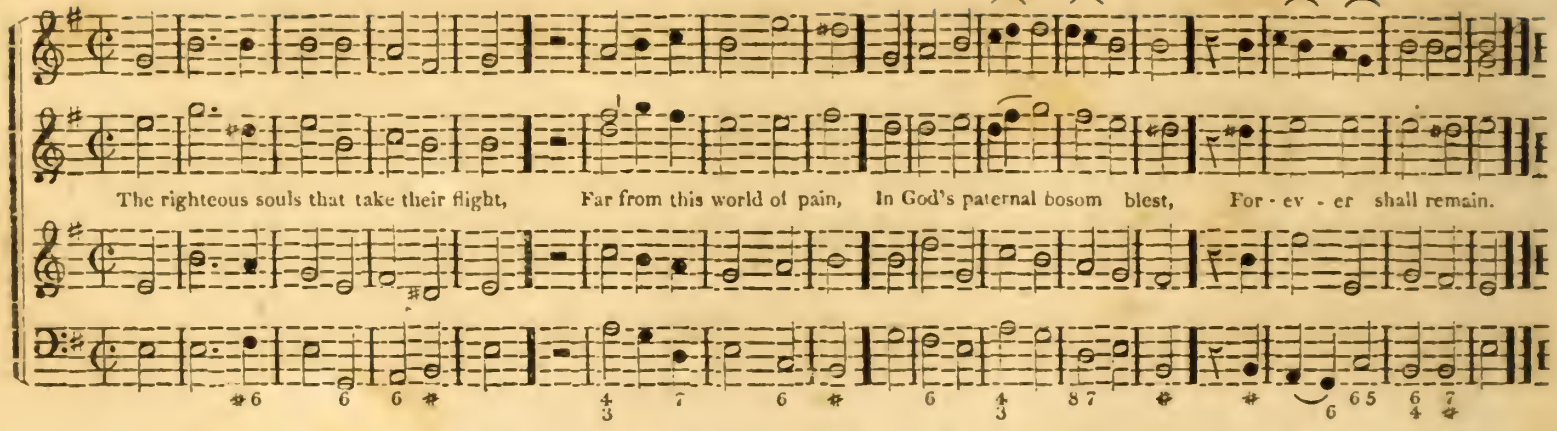
EDDINGTON. C. M.


Soft.
Shepherds, rejoice, lift up your eyes, And send your fears a - way; News from the region of the skies,
Loud.
Soft.
Loud.
Sal - va - tion's born to - day. News from the regions of the skies, Sal - va - tion's born to - day.

Soft.
As pants the hart for cool - ing streams, When heated in the chase; So longs my soul, O
Loud.
God, for thee, And thy re - fresh - ing grace. And thy re - fresh - ing grace.

FARRINGDON. C. M.

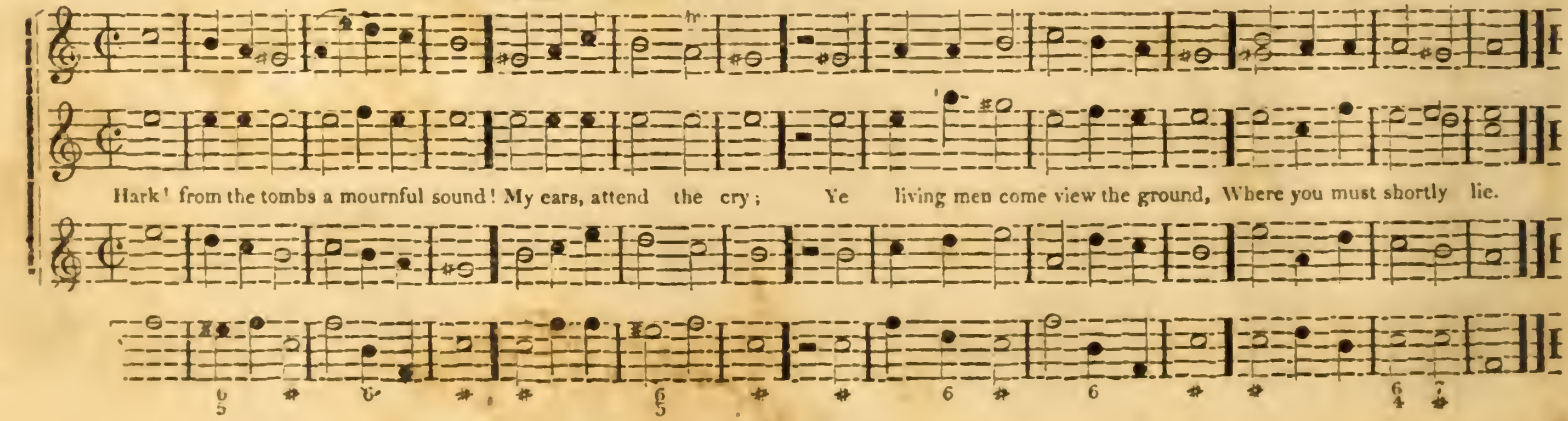
Wyvill.

Hence from my soul, sad thoughts be gone, And leave me to my joys, My tongue shall triumph in my God, And make a joyful noise.
Pia.
Cres.
For.
Pia.
For.
Darkness and doubts had veil'd my mind, And drown'd my head in tears, Till sovereign grace with shining rays Dispell'd my gloomy fears. Dispell'd my gloomy fears.

Thy words the raging winds control, And rule the boisterous deep, And rule the boisterous deep;
Thou mak'st the sleeping billows roll, The rolling billows sleep. The rolling billows sleep.

FUNERAL HYMN. C. M.

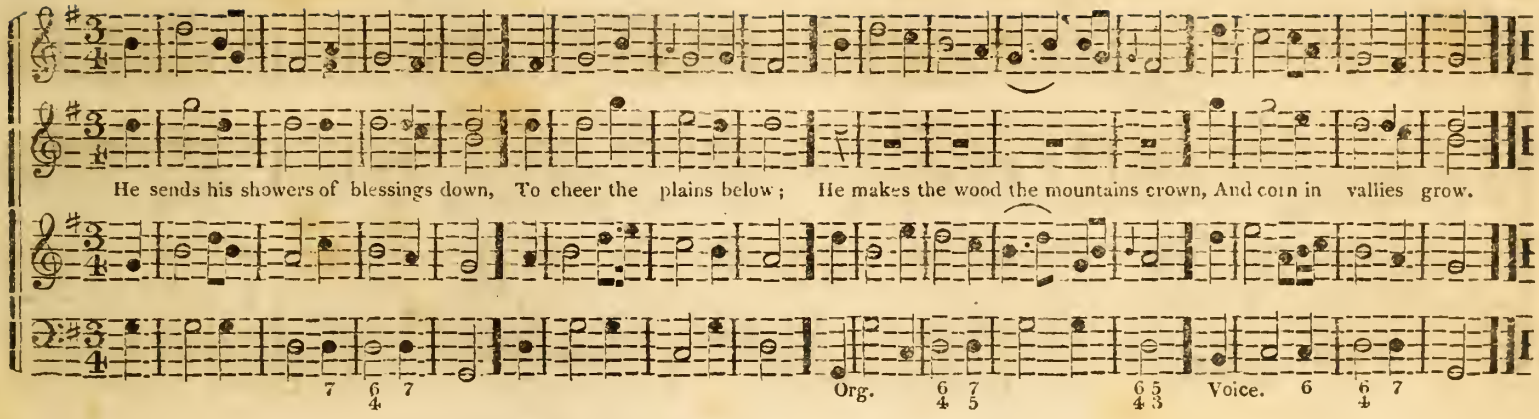
Dr. Miller.

The righteous souls that take their flight, Far from this world of pain, In God's paternal bosom blest, For - ev - er shall remain.

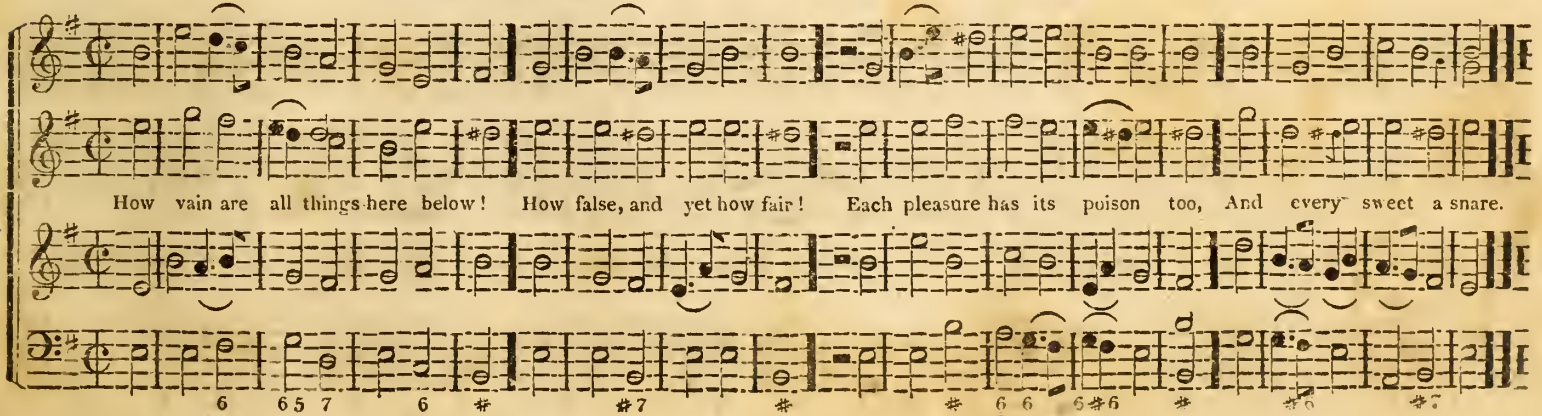
FUNERAL THOUGHT. C. M.

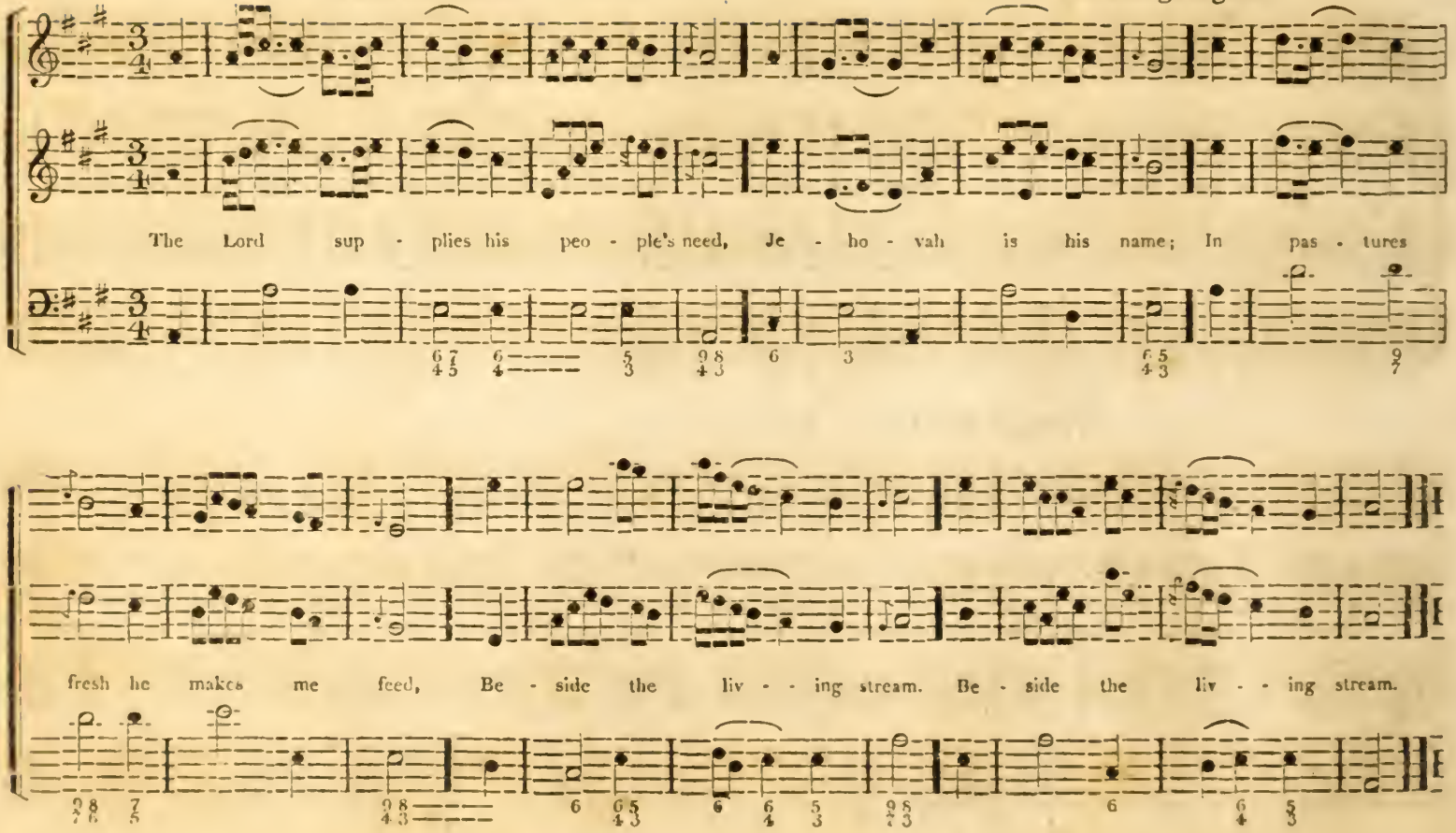
Smith.



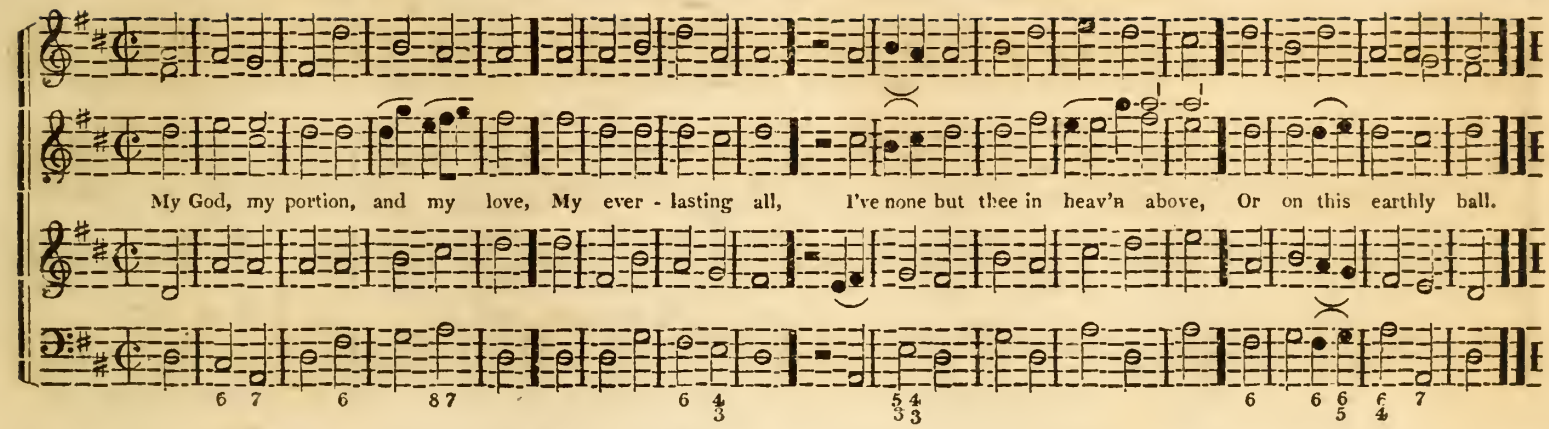
GARLAND. C. M.


He sends his showers of blessings down, To cheer the plains below; He makes the wood the mountains crown, And corn in vallies grow.
Org.
Voice.

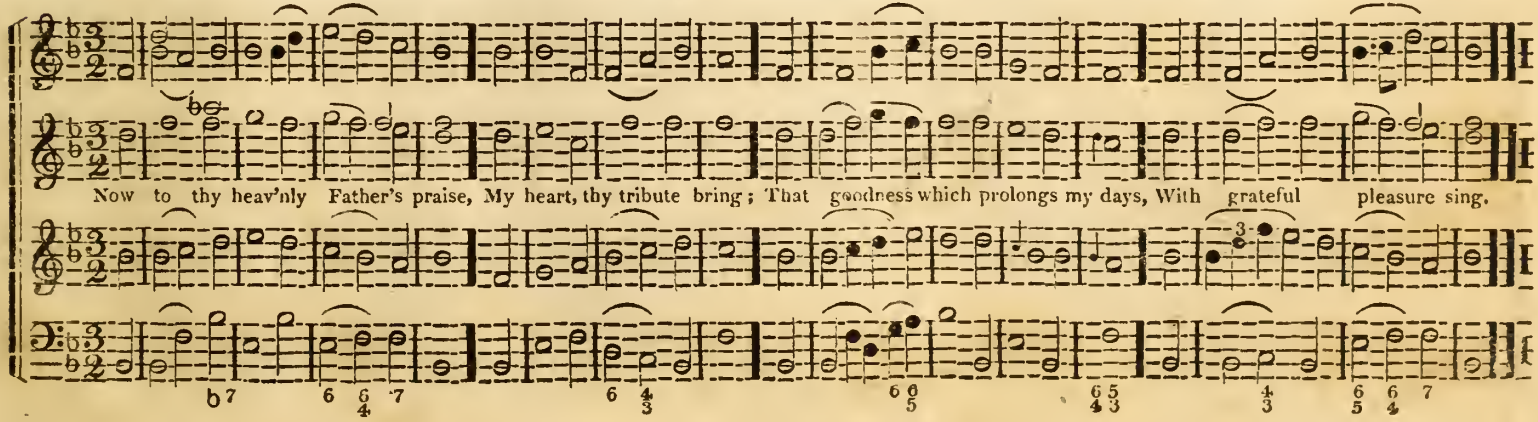
GREENWALK. C. M.

HARTFORD. C. M.

Dr. Heighington.

The Lord sup - plies his peo - ple's need, Je - ho - vah is his name; In pas - tures
fresh he makes me feed, Be - side the liv - - ing stream. Be - side the liv - - ing stream.

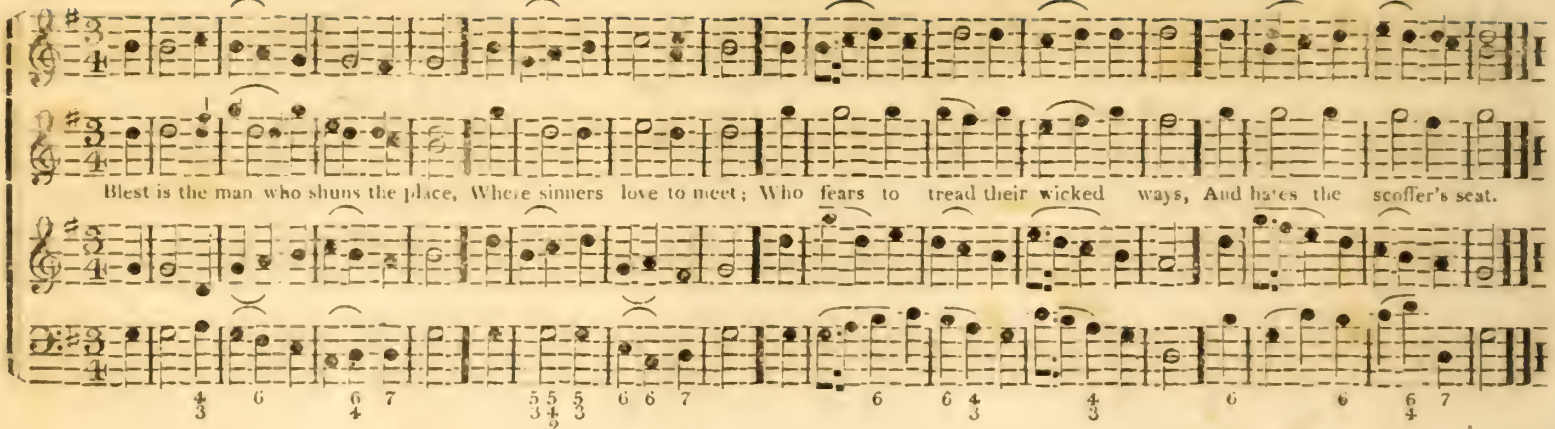
HILLSDALE. C. M.



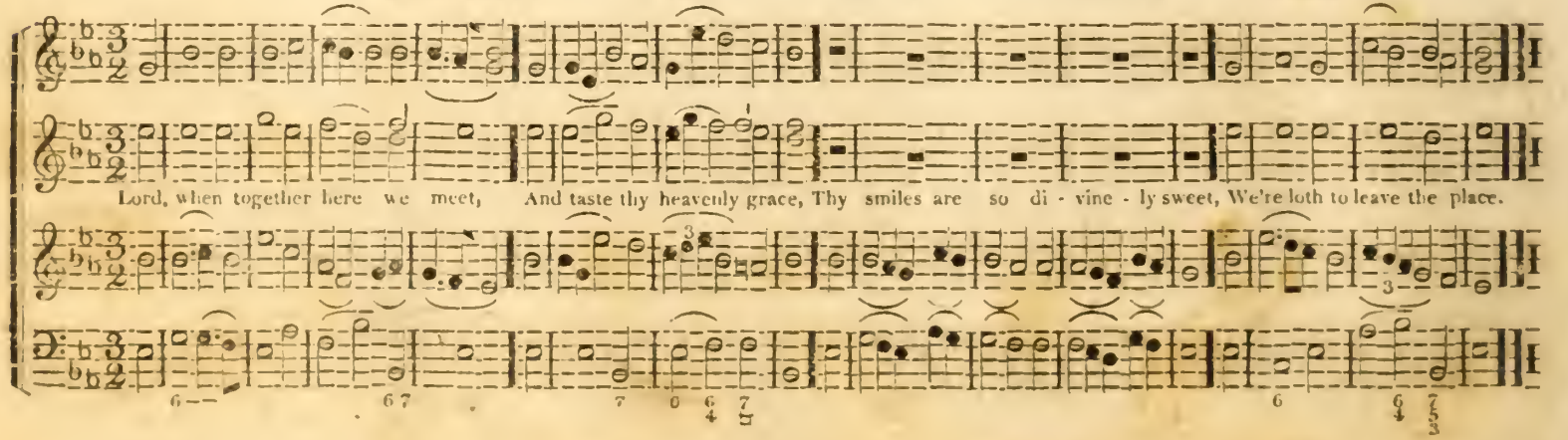
HOLBORN. C. M.

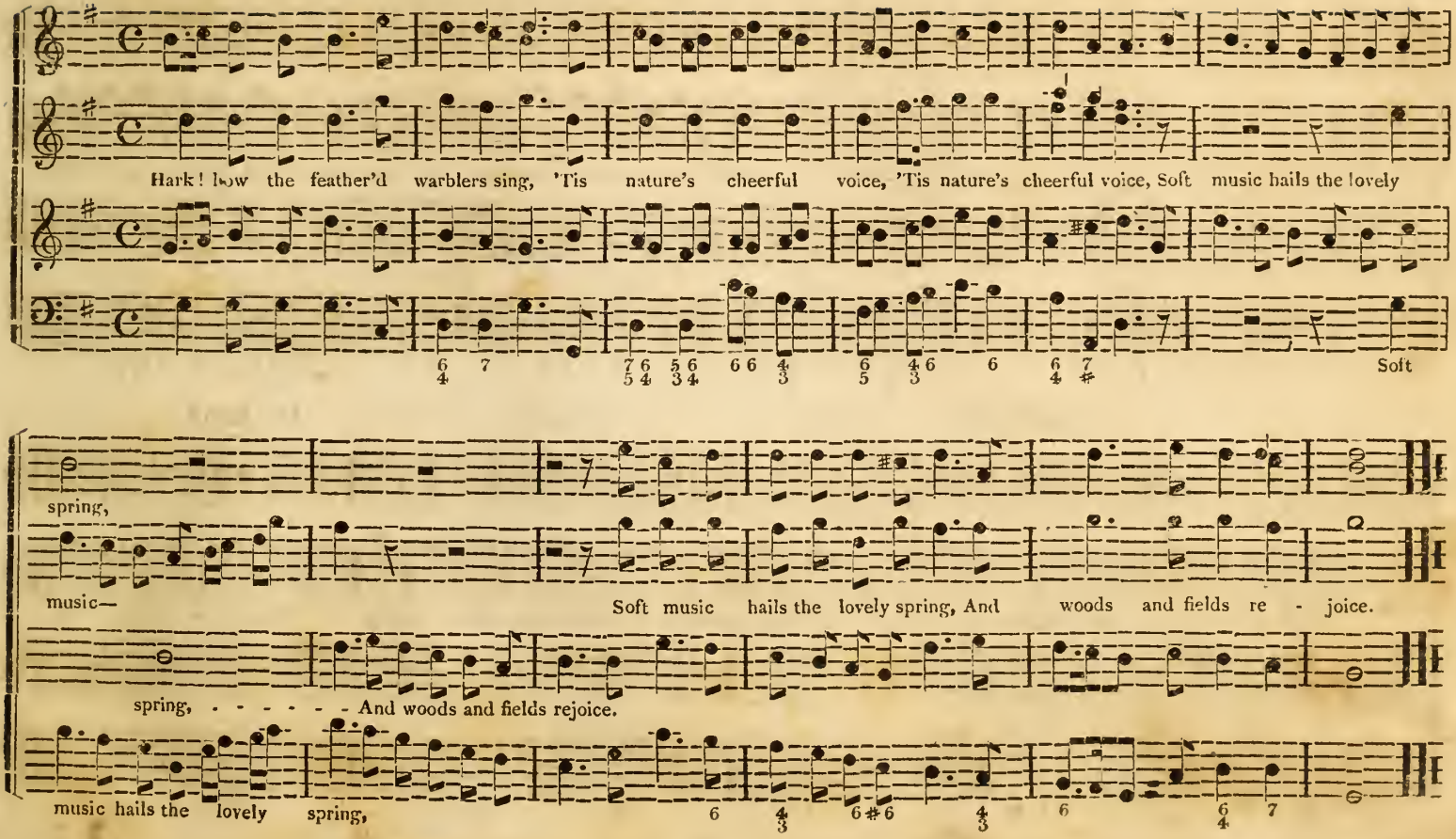

Now to thy heav'nly Father's praise, My heart, thy tribute bring; That goodness which prolongs my days, With grateful pleasure sing.

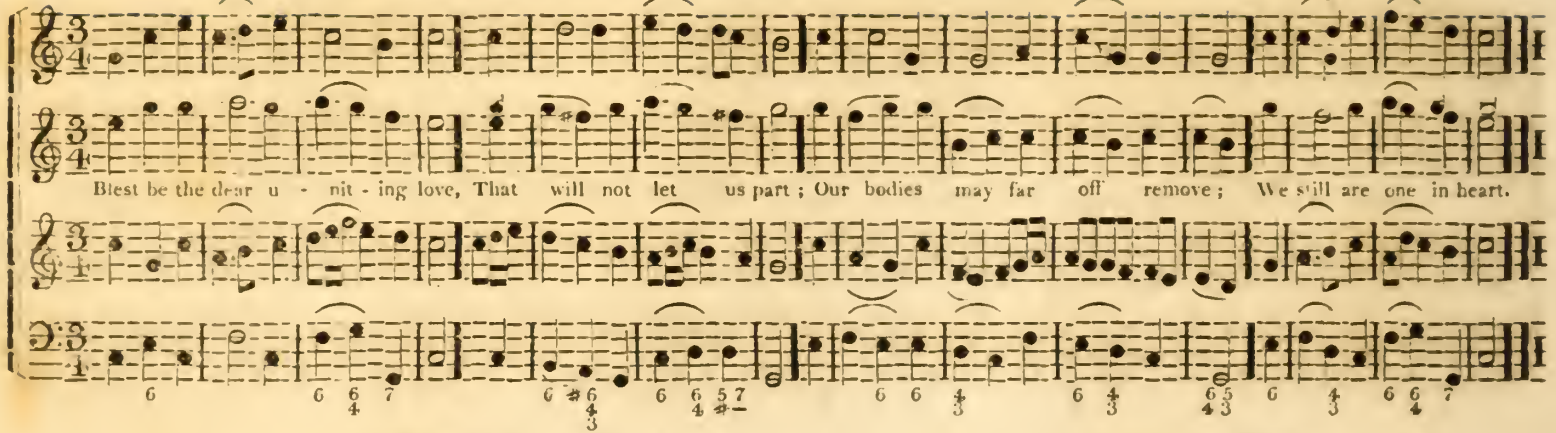
IRISH. C. M.

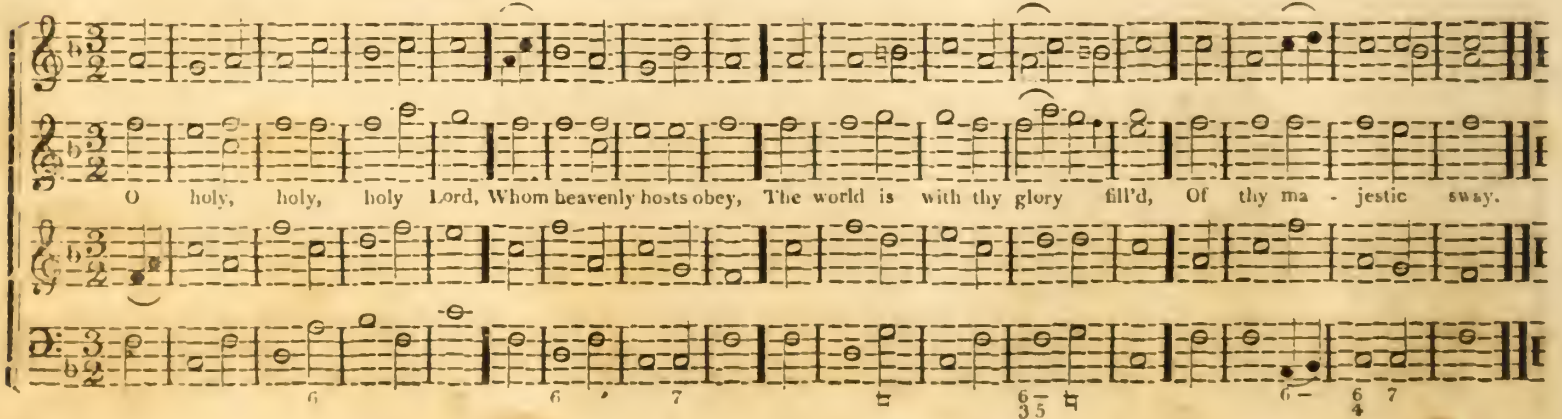
Smith.

Blest is the man who shuns the place, Where sinners love to meet; Who fears to tread their wicked ways, And hates the scoffer's seat.

KENDALL. C. M.

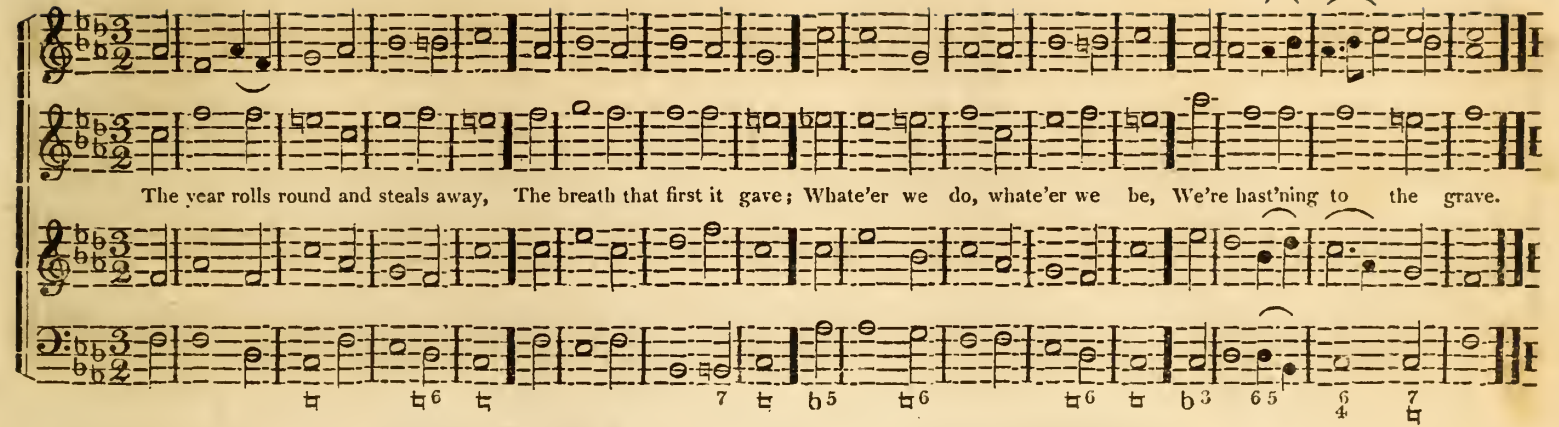
Clark.

Lord, when together here we meet, And taste thy heavenly grace, Thy smiles are so di - vine - ly sweet, We're loth to leave the place.


Hark! how the feather'd warblers sing, 'Tis nature's cheerful voice, 'Tis nature's cheerful voice, Soft music hails the lovely
Soft
spring,
music—
Soft music hails the lovely spring, And woods and fields re - joice.
spring, - - - - - - And woods and fields rejoice.
music hails the lovely spring,

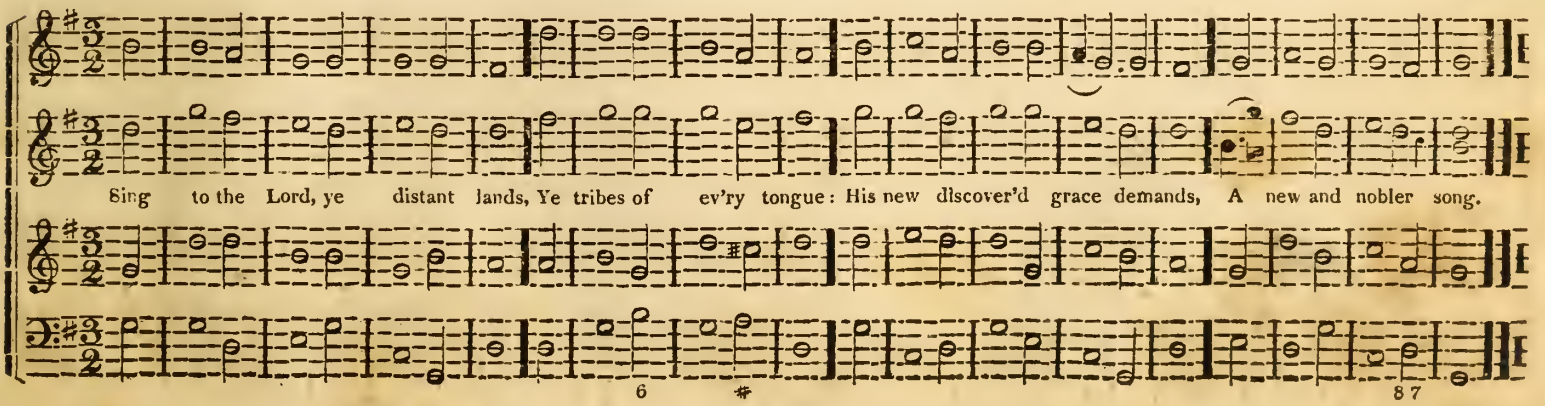
LINCOLN, or OXFORD. C. M. Coombs.

LONDON. C. M. Dr. Croft.

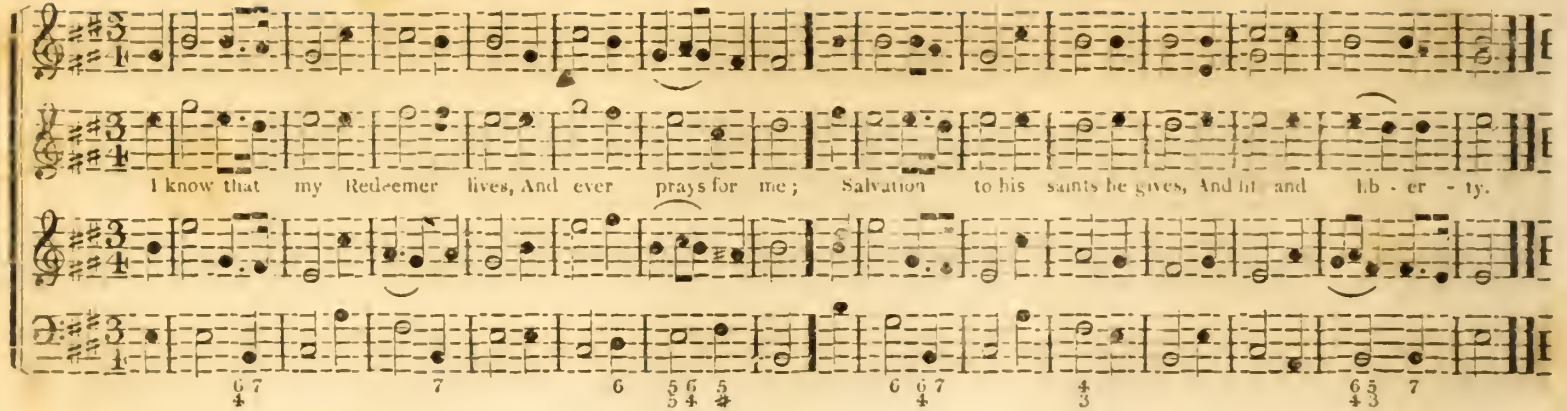
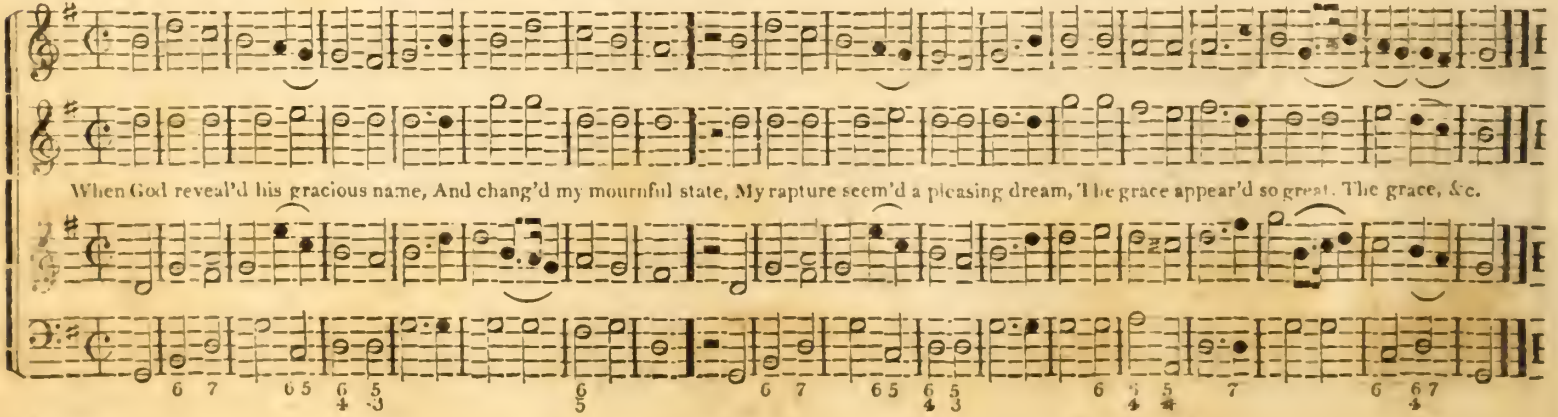


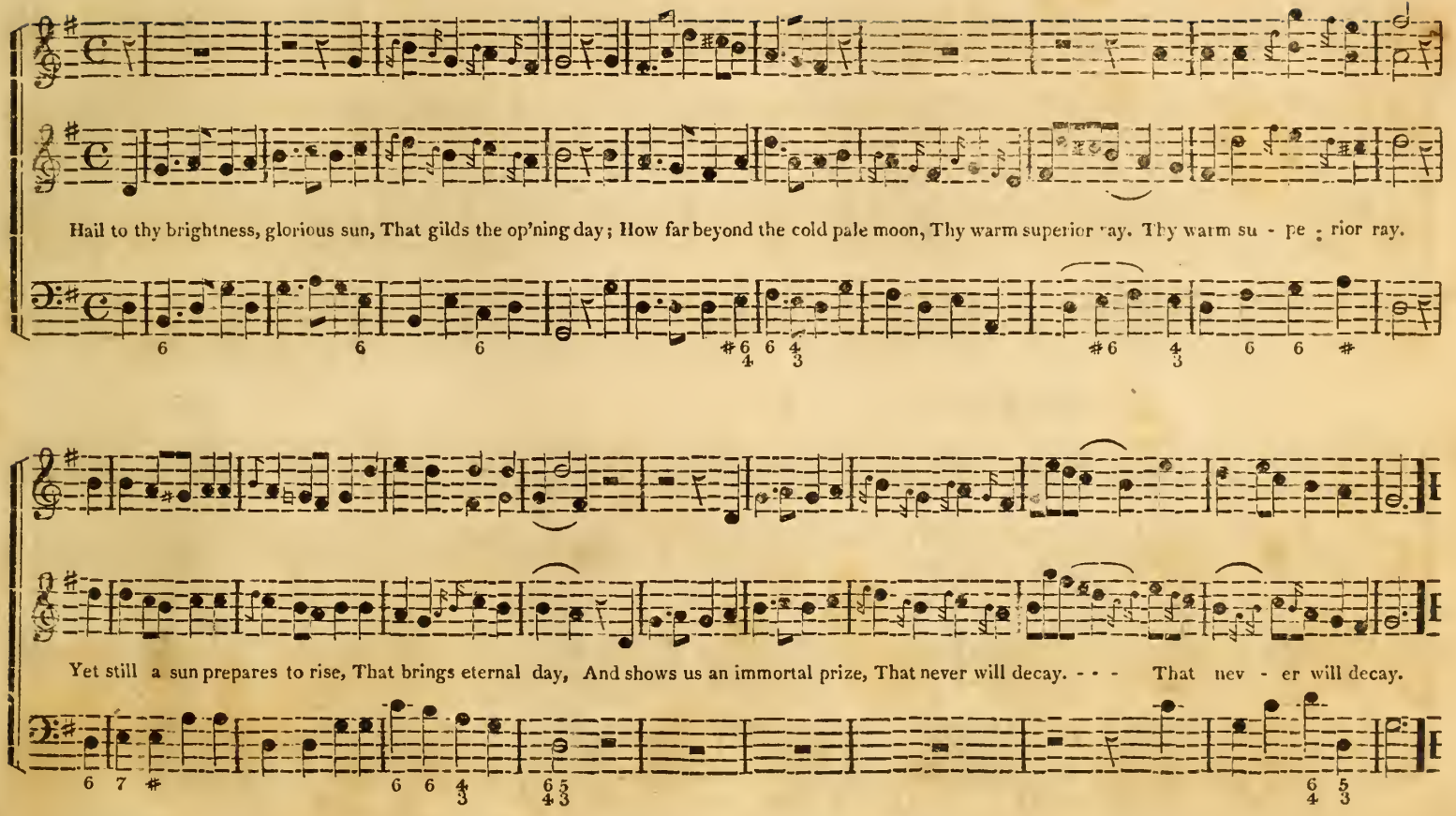
MARTYRS. C. M.



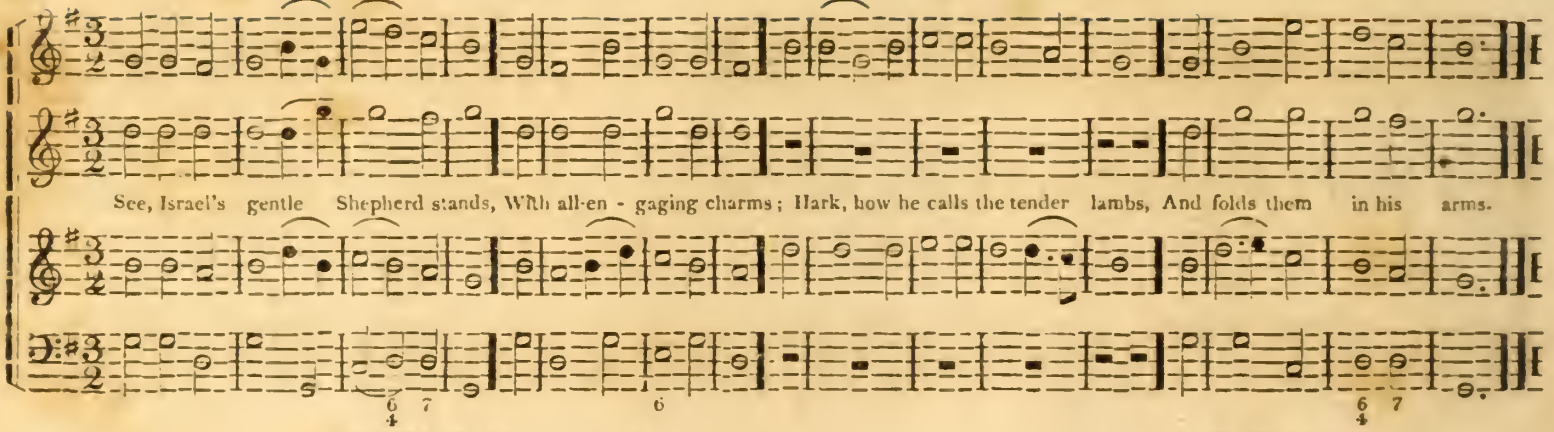
MEAR. C. M.



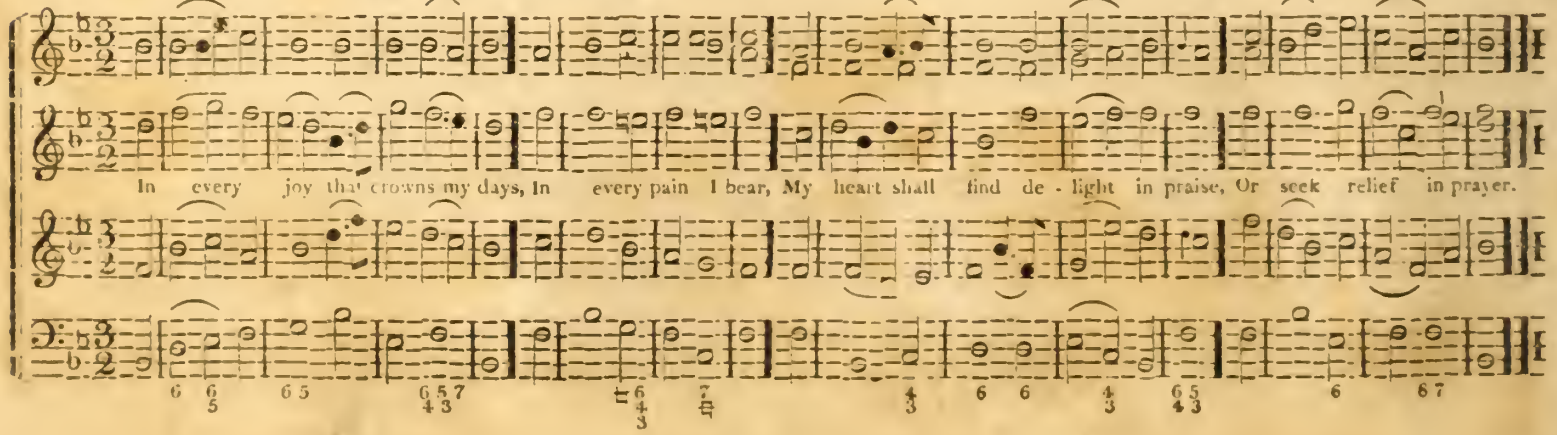
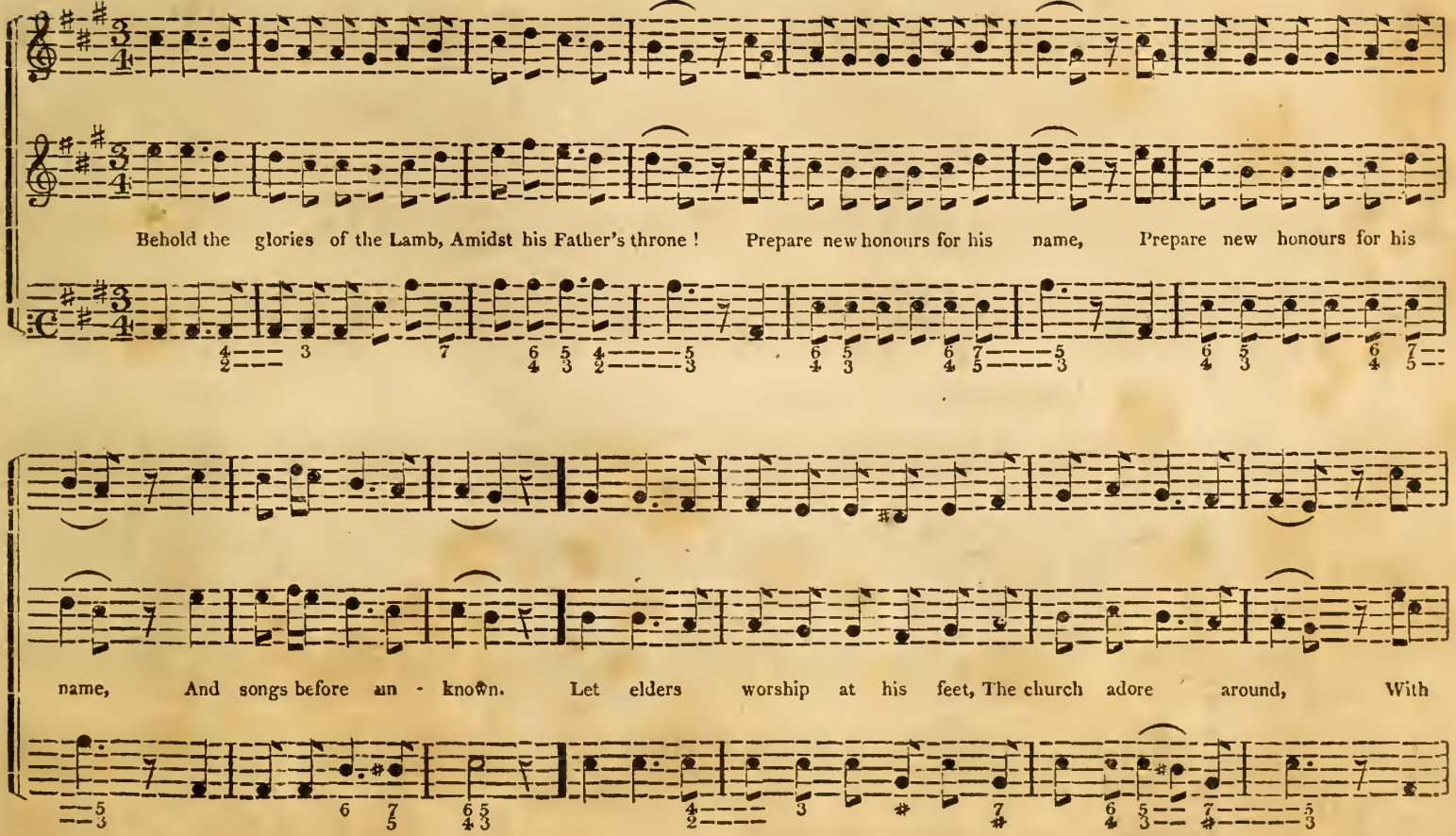
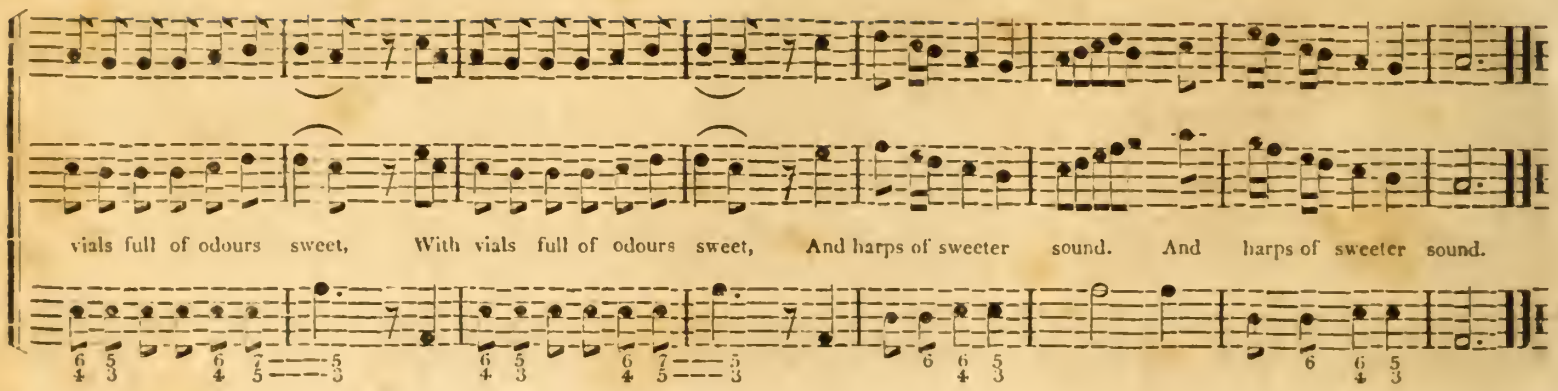
MESSIAH, or BRADFORD. C. M. Handel.

MIDDLEBURG. C. M.

When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great. The grace, &c.

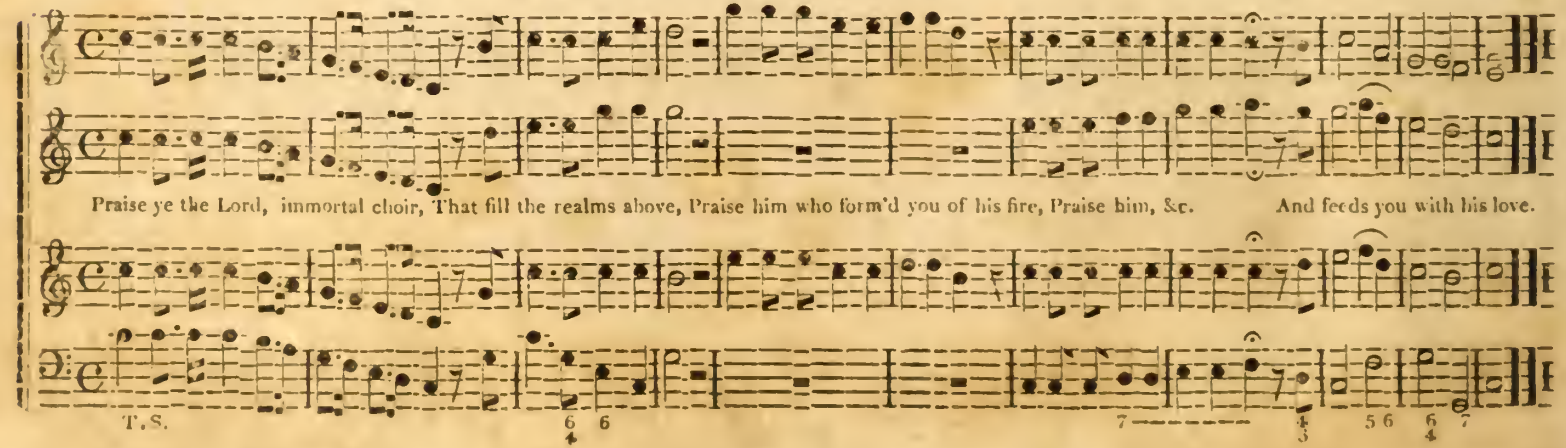
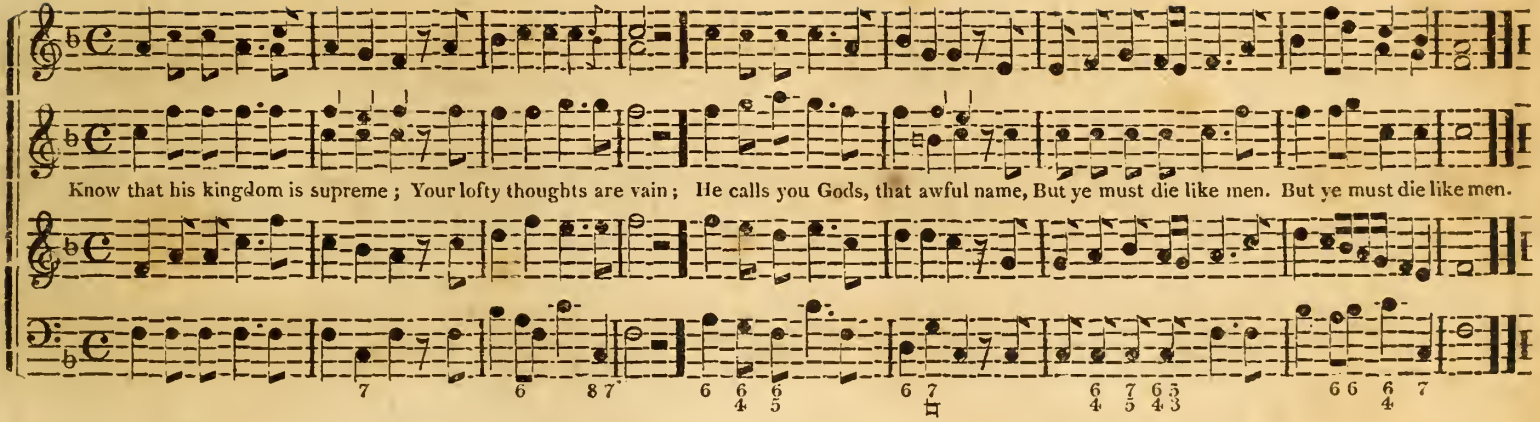

Hail to thy brightness, glorious sun, That gilds the op'ning day; How far beyond the cold pale moon, Thy warm superior ray. Thy warm su - pe : rior ray.
Yet still a sun prepares to rise, That brings eternal day, And shows us an immortal prize, That never will decay. - - - That nev - er will decay.

NAZARETH. C. M.

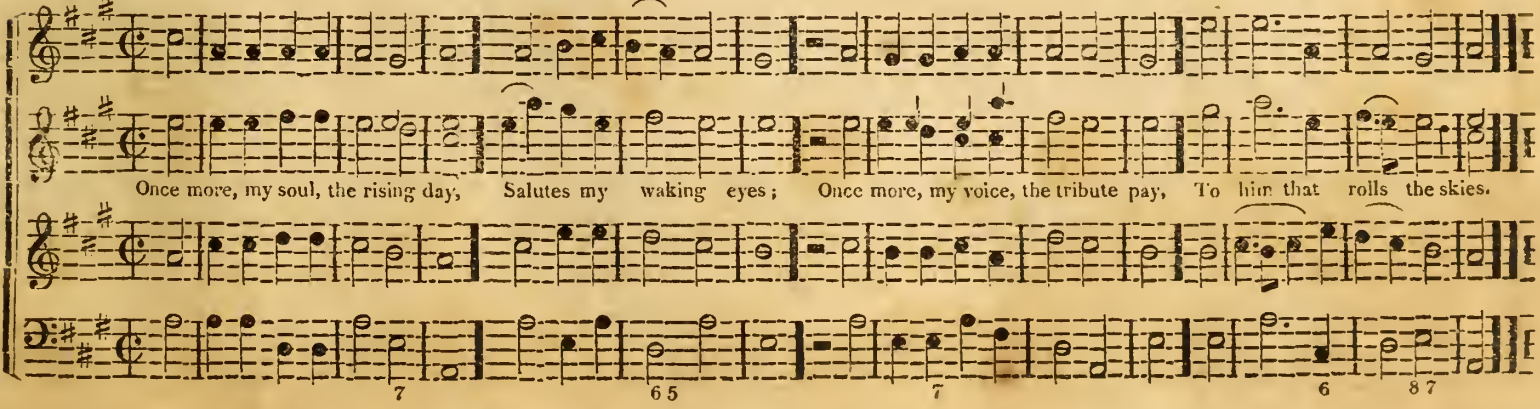

See, Israel's gentle Shepherd stands, With all-en - gaging charms; Hark, how he calls the tender lambs, And folds them in his arms.

NEWTON. C. M.

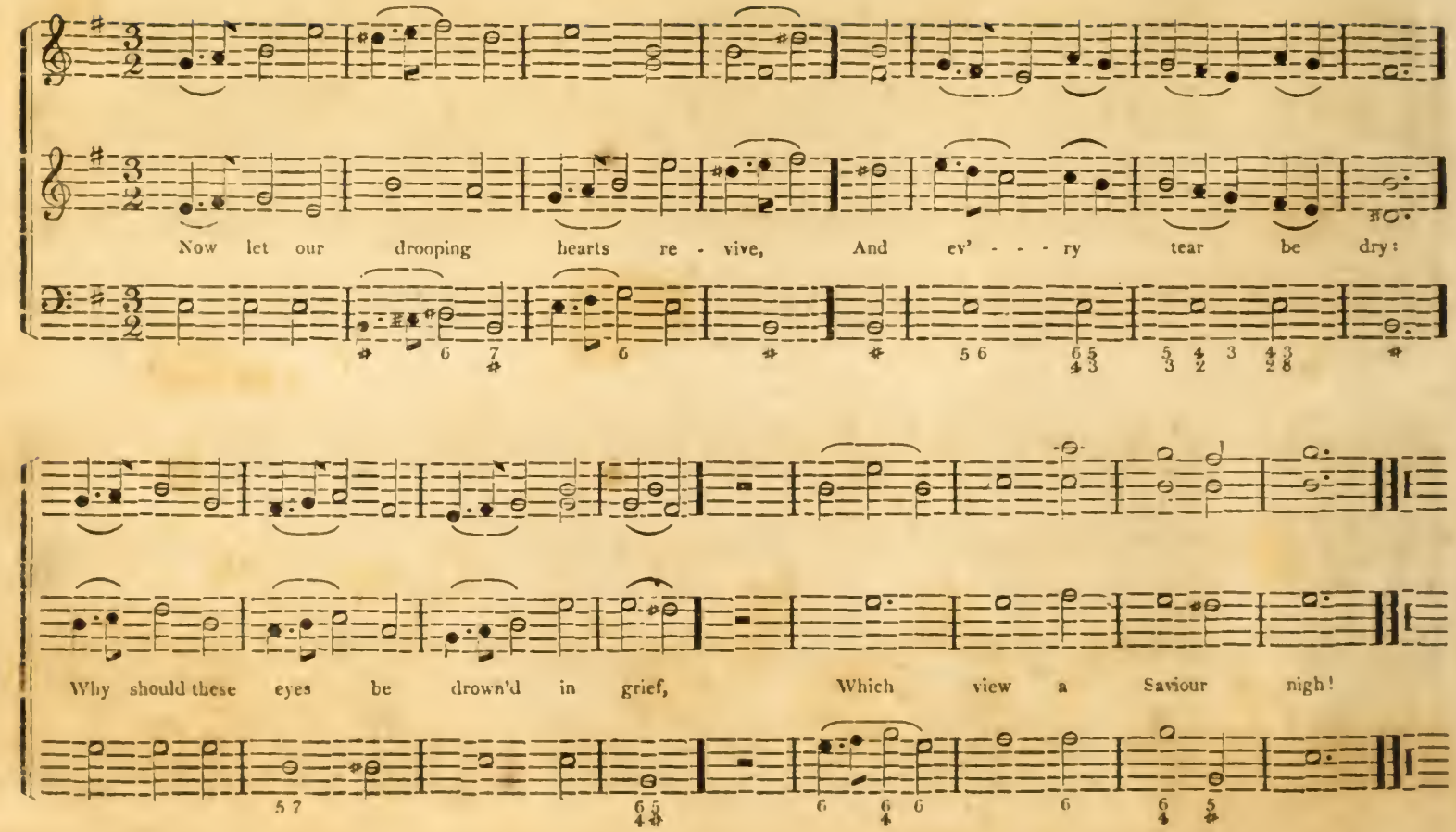
T. Jackson.


Behold the glories of the Lamb, Amidst his Father's throne ! Prepare new honours for his name, Prepare new honours for his
name, And songs before un - known. Let elders worship at his feet, The church adore around, With

PEMBROKE. C. M. Dalmer.

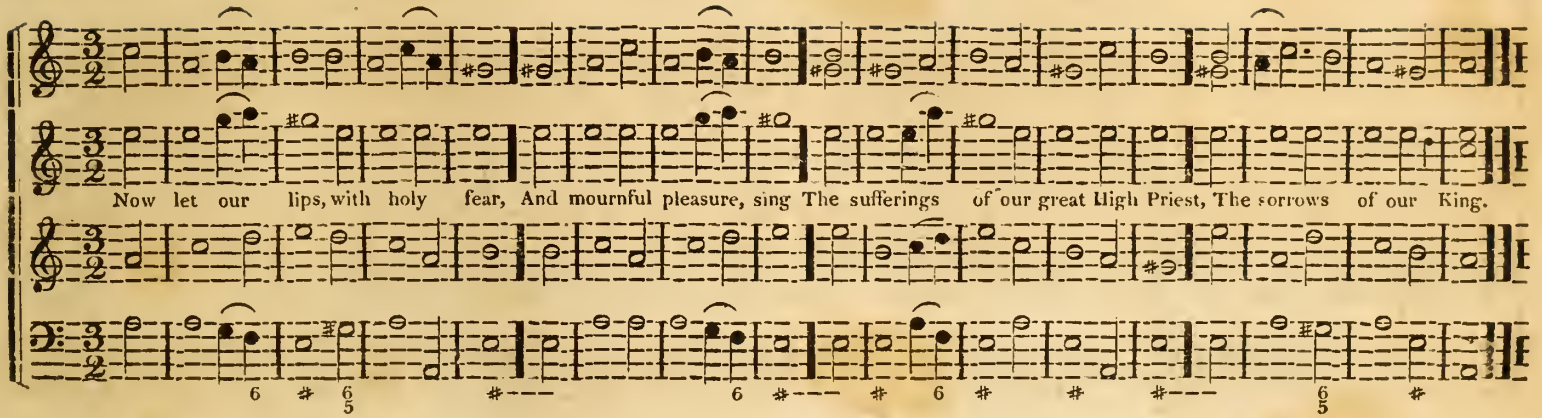

Praise ye the Lord, immortal choir, That fill the realms above, Praise him who form'd you of his fire, Praise him, &c. And feeds you with his love.
T. S.

Know that his kingdom is supreme ; Your lofty thoughts are vain ; He calls you Gods, that awful name, But ye must die like men. But ye must die like men.

PETERBOROUGH. C. M.



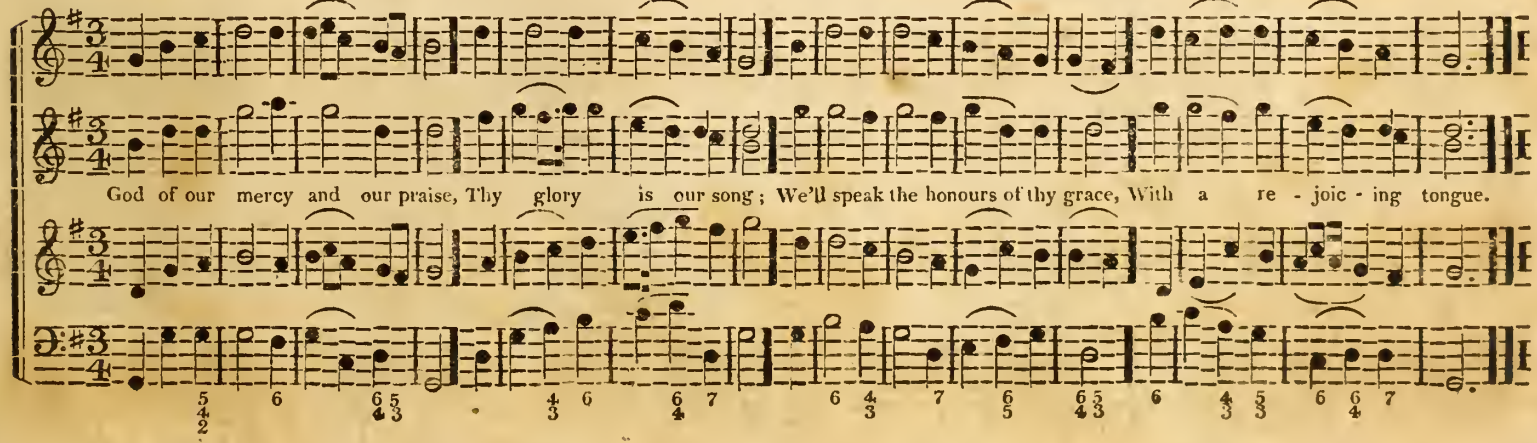
PLYMPTON. C. M.

Dr. Arnold.

PLYMOUTH. C. M.


Now let our lips, with holy fear, And mournful pleasure, sing The sufferings of our great High Priest, The sorrows of our King.

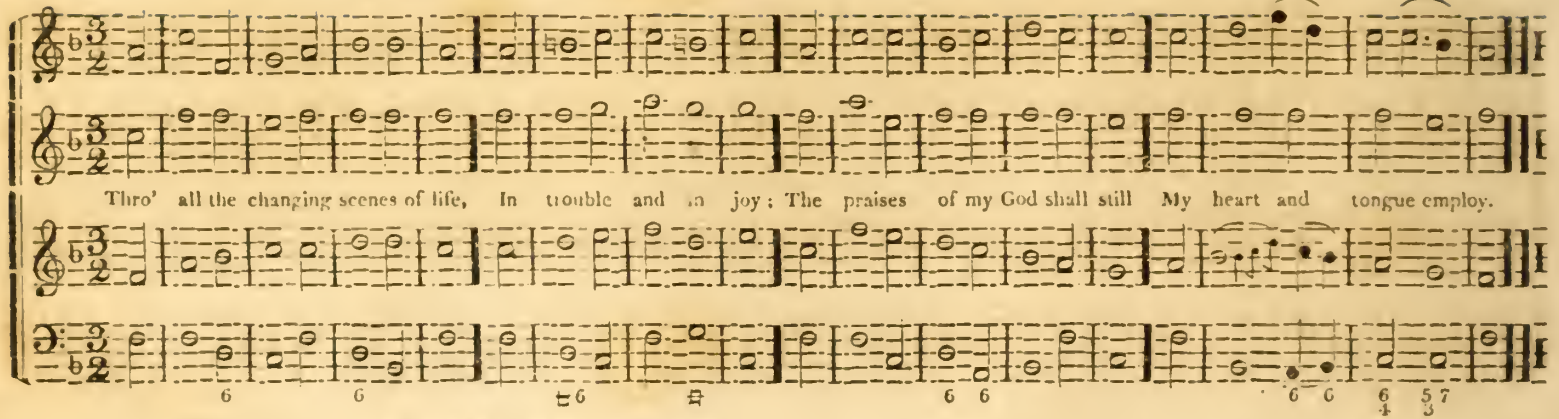
PORTSEA. C. M.

Kingsbury.

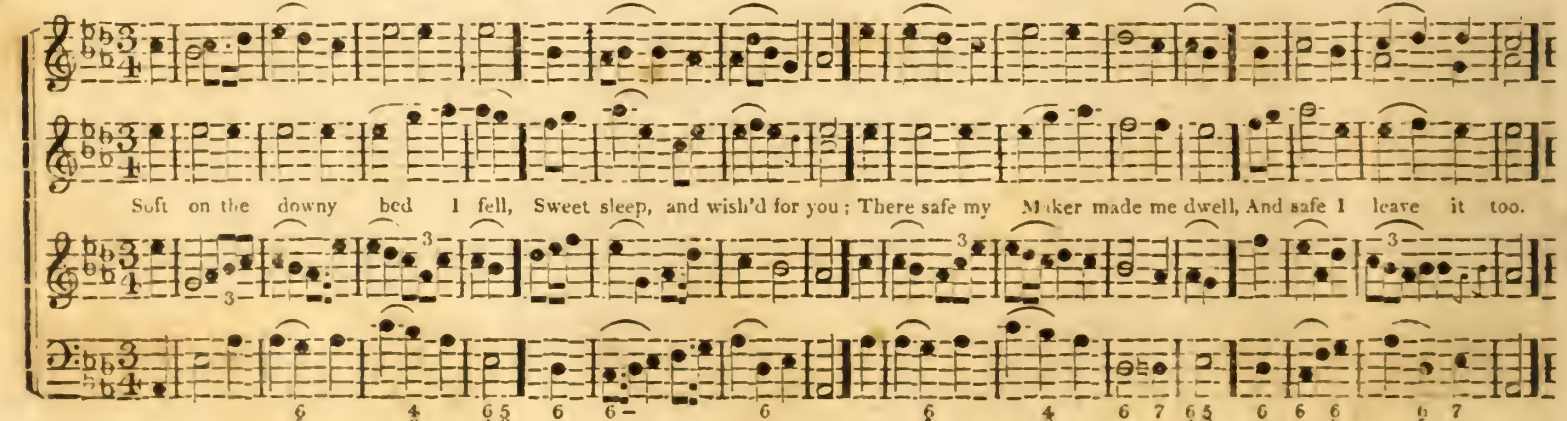


QUEENBOROUGH. C. M.

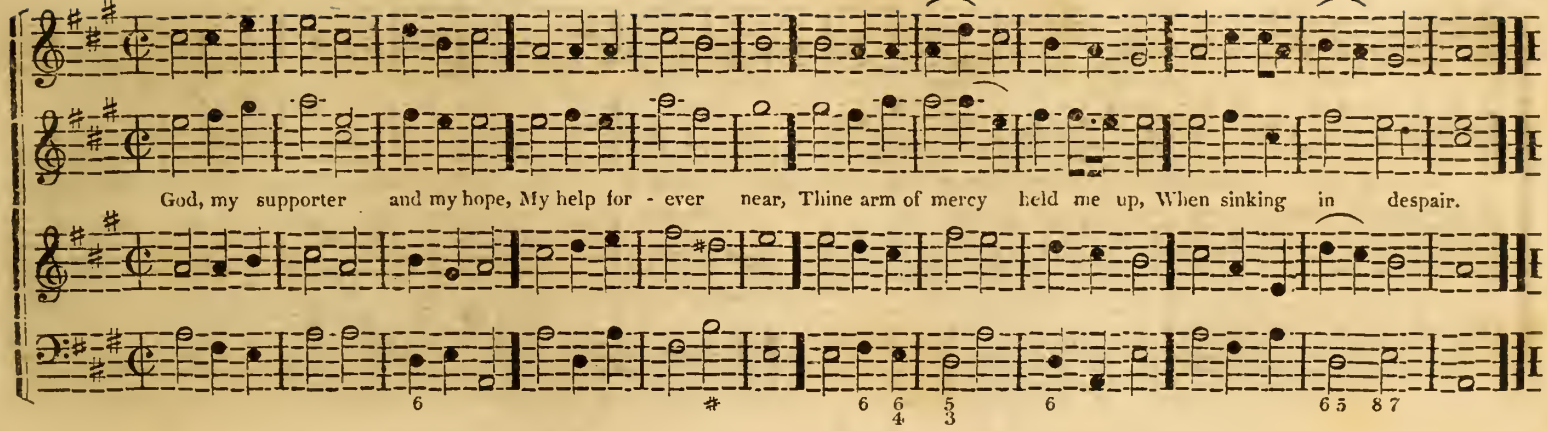
Allison.



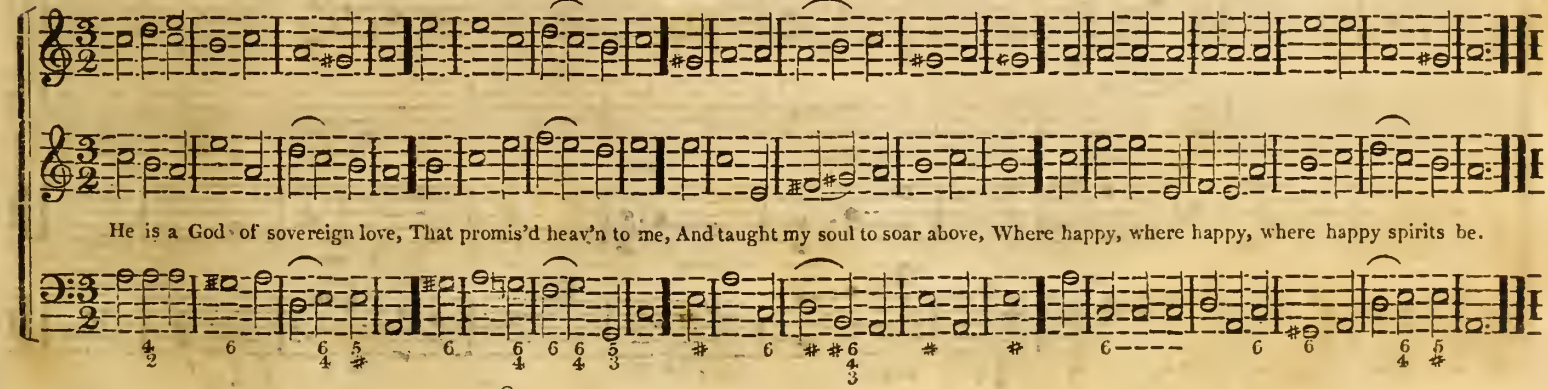
RICHMOND. C. M.

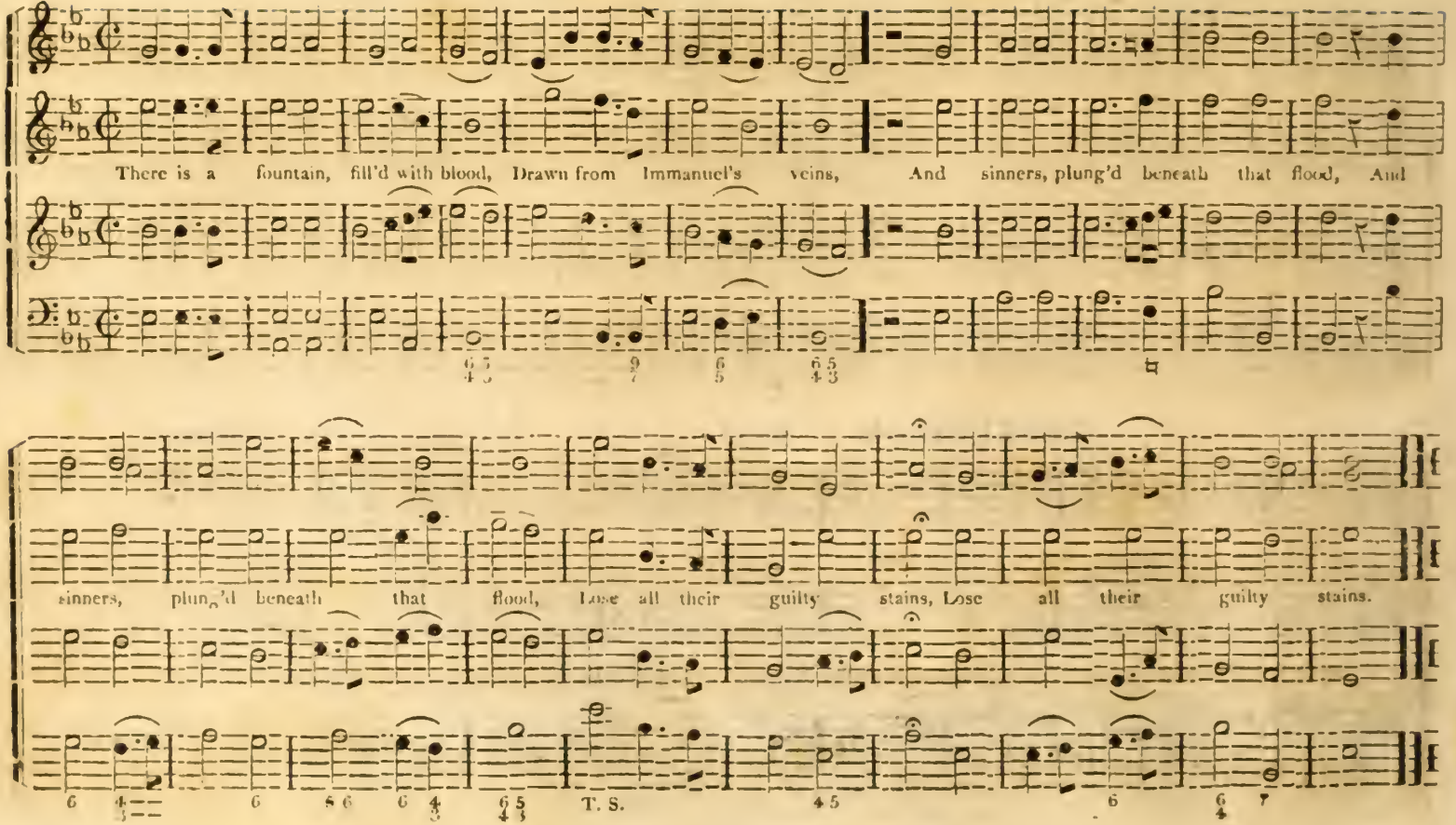
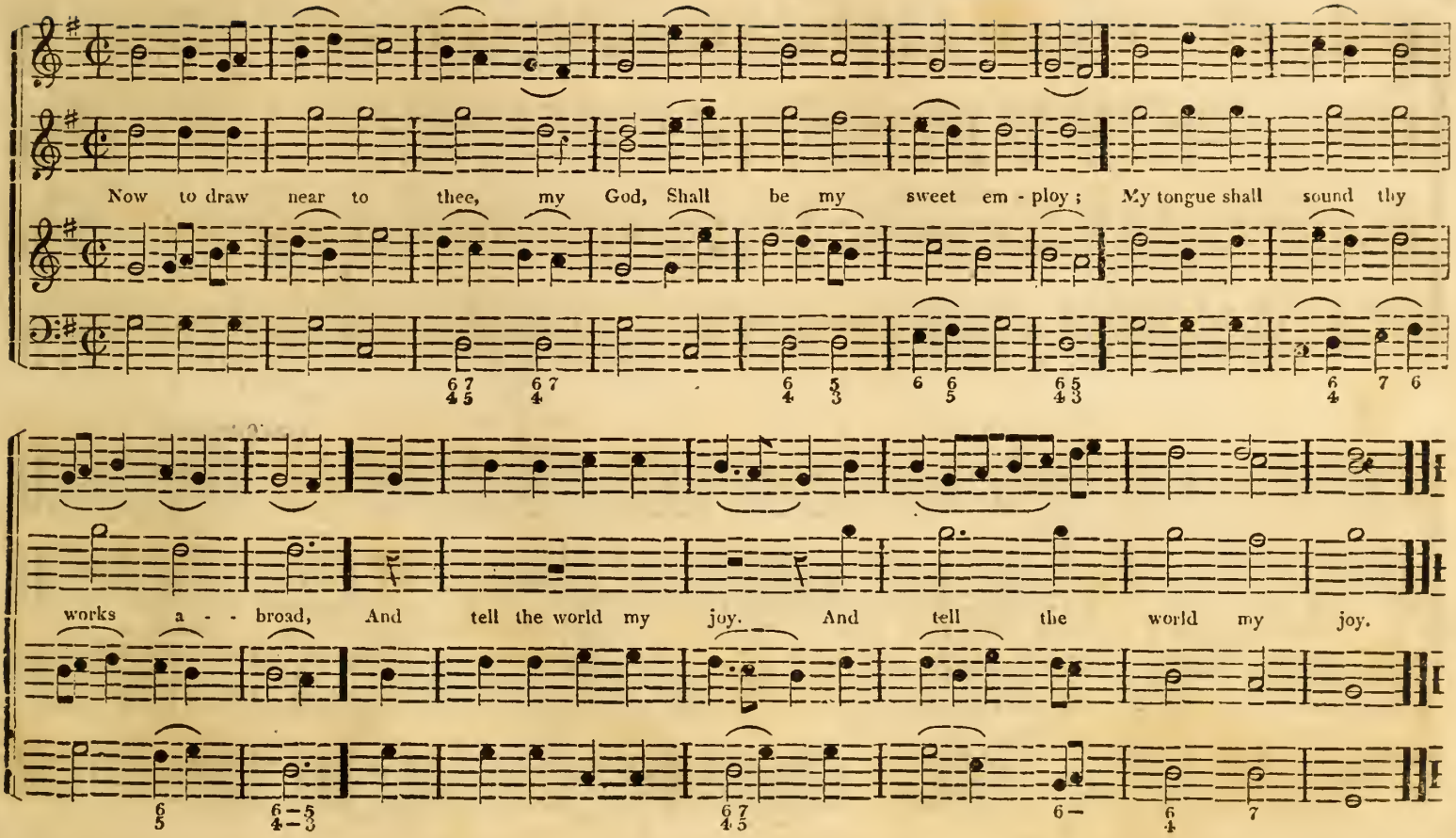


ROCHESTER. C. M.



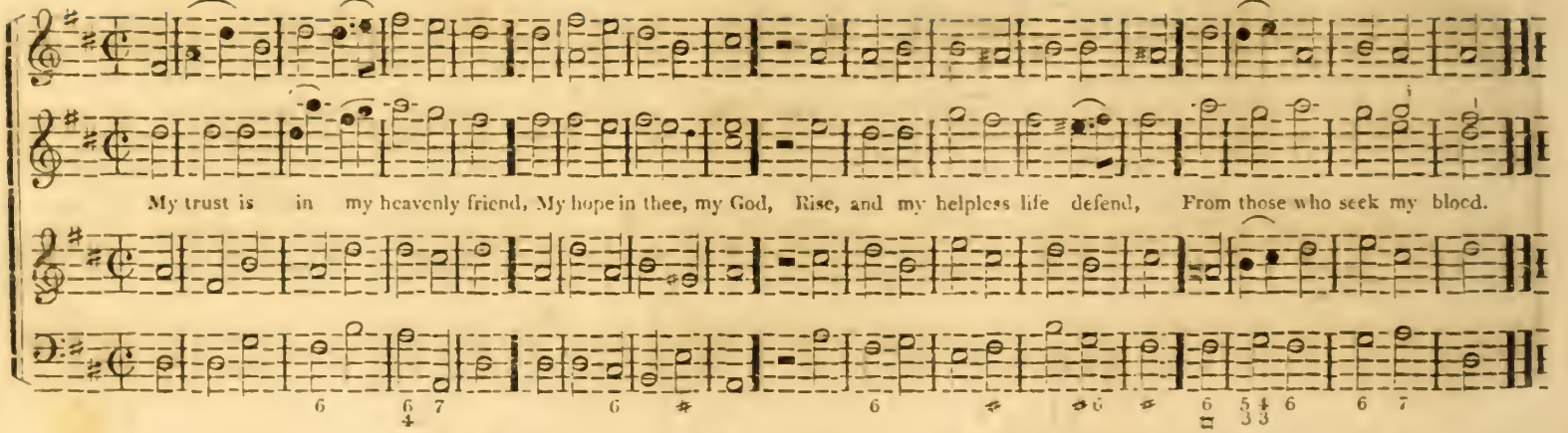
ROCKINGHAM. C. M. Dr. Burney.


He is a God of sovereign love, That promis'd heav'n to me, And taught my soul to soar above, Where happy, where happy, where happy spirits be.

ROCKBRIDGE. C. M.

There is a fountain, fill'd with blood, Drawn from Immanuel's veins, And sinners, plung'd beneath that flood, And
sinners, plung'd beneath that flood, Lose all their guilty stains, Lose all their guilty stains.
T. S.

Now to draw near to thee, my God, Shall be my sweet em - ploy; My tongue shall sound thy
works a - - broad, And tell the world my joy. And tell the world my joy.

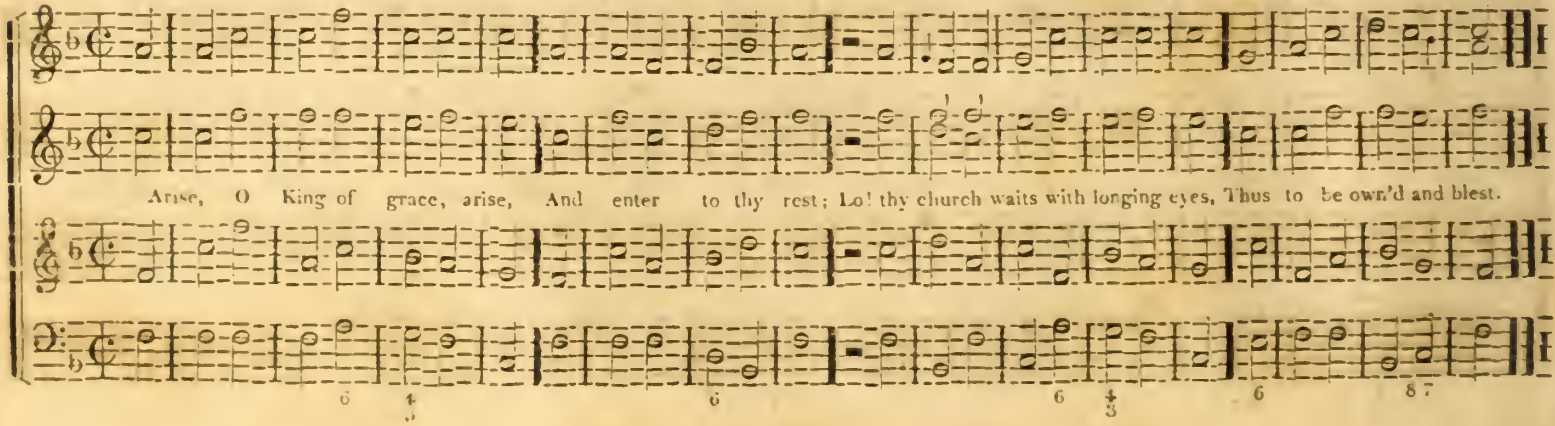
St. ANNE's. C. M.

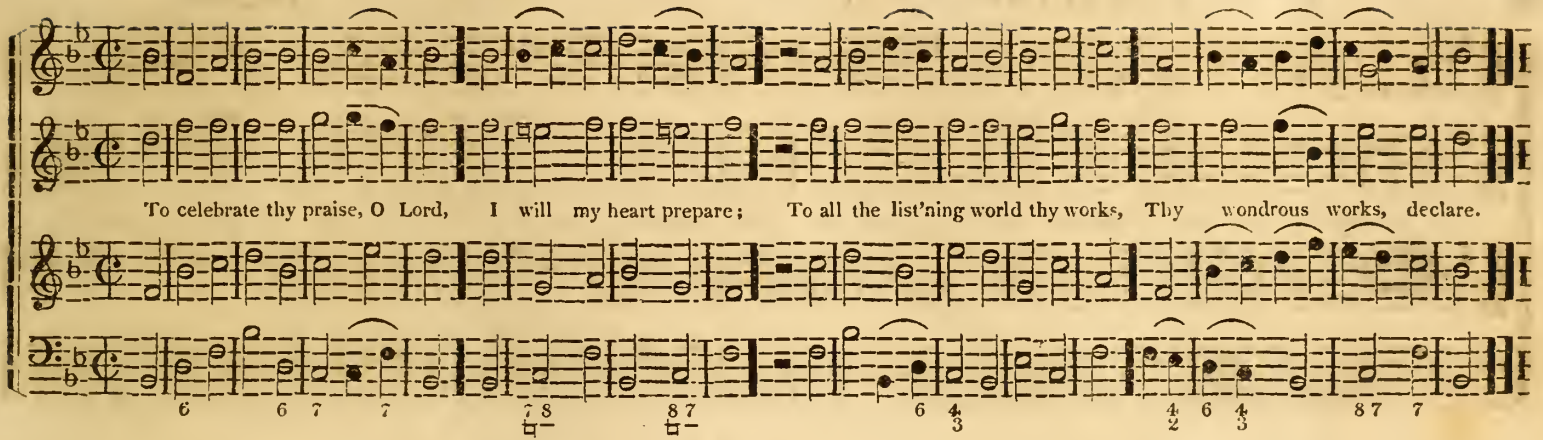
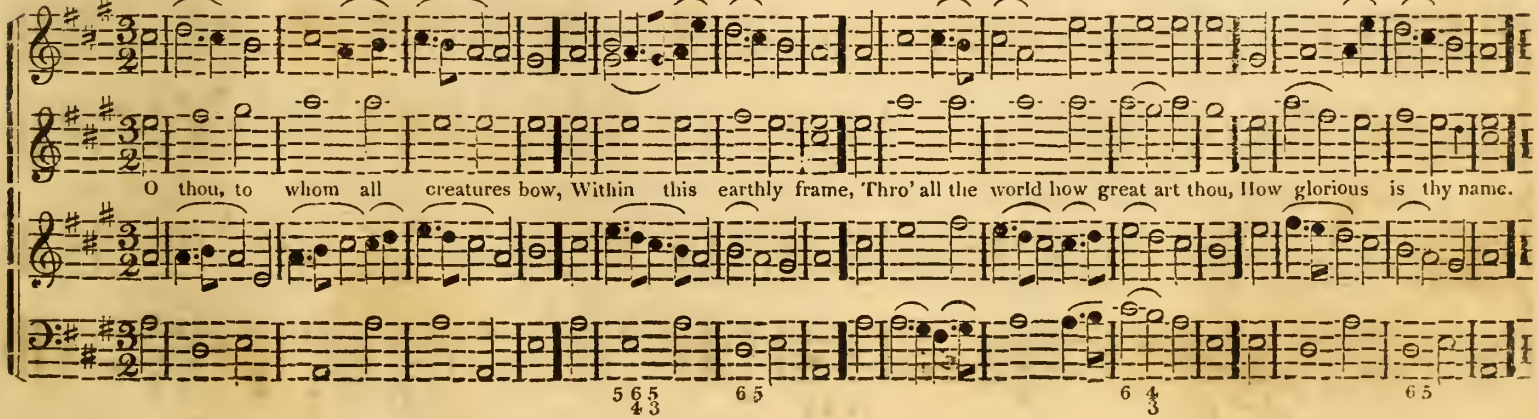
Dr. Croft.



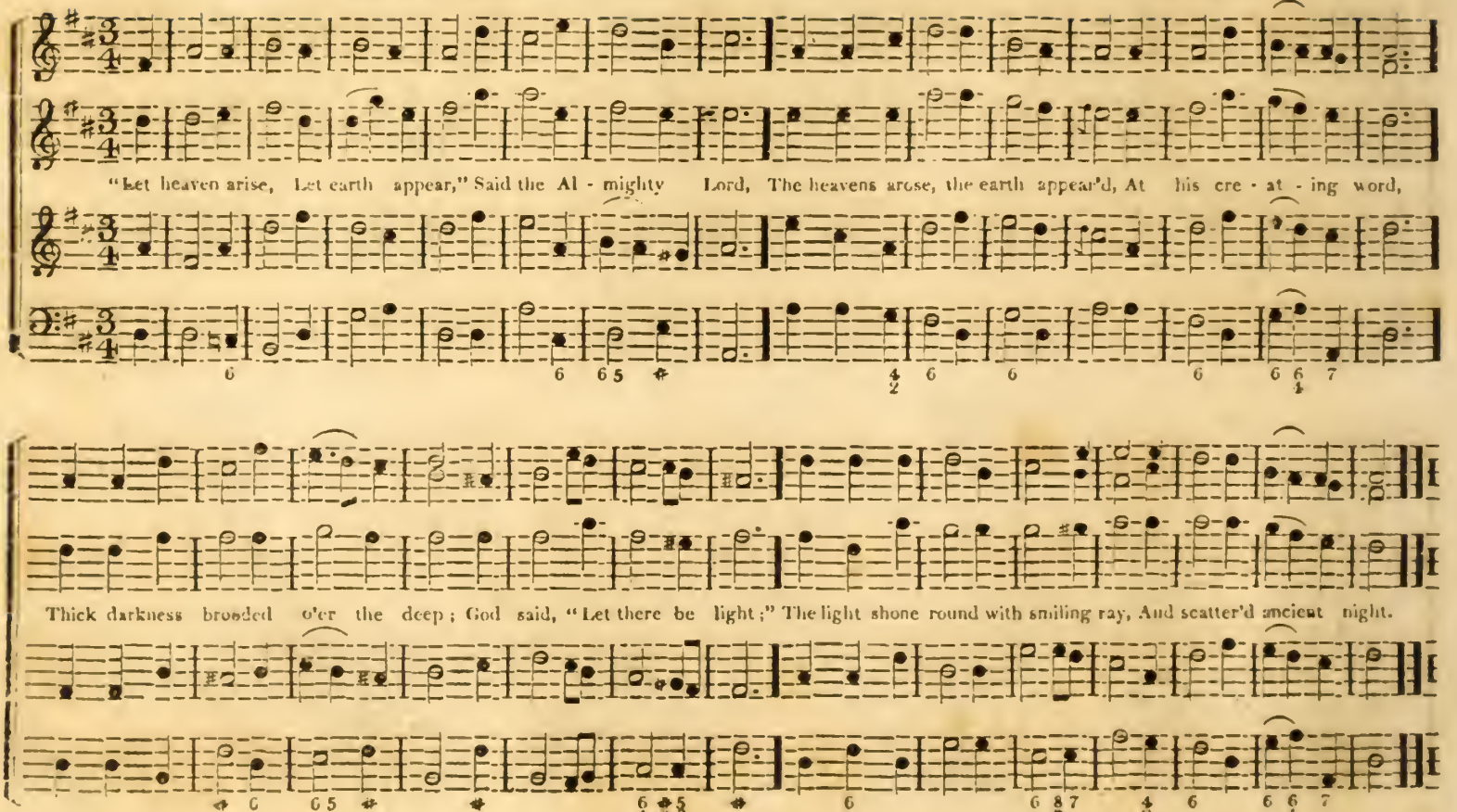
St. DAVID's. C. M.

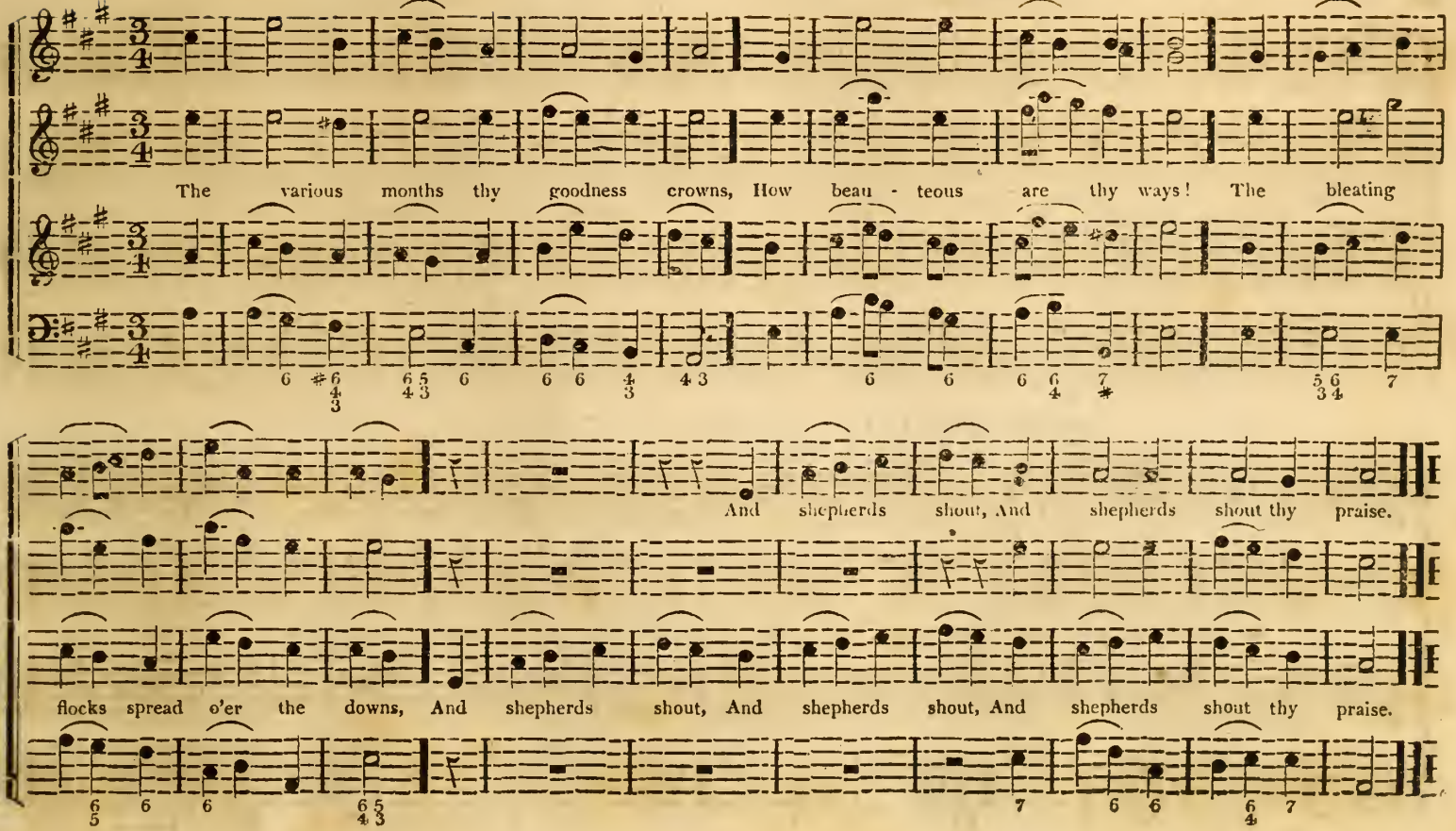
Ravenscroft.



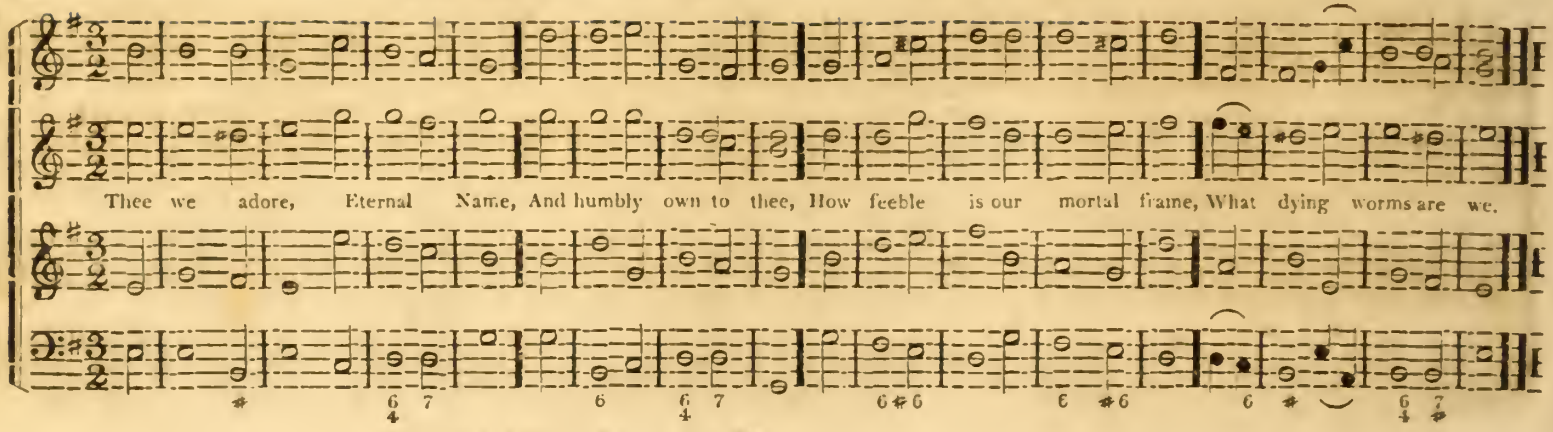
St. JAMES'. C. M. Courteville.

St. MARTIN's. C. M. Smith.

St. MATTHEW's. C. M.

Dr. Croft.

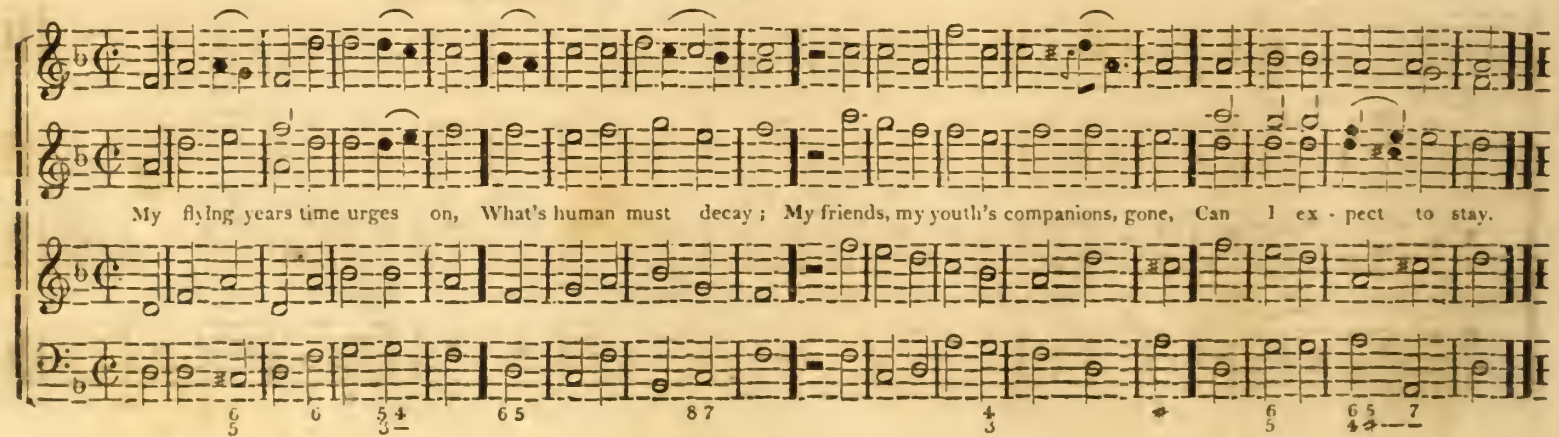
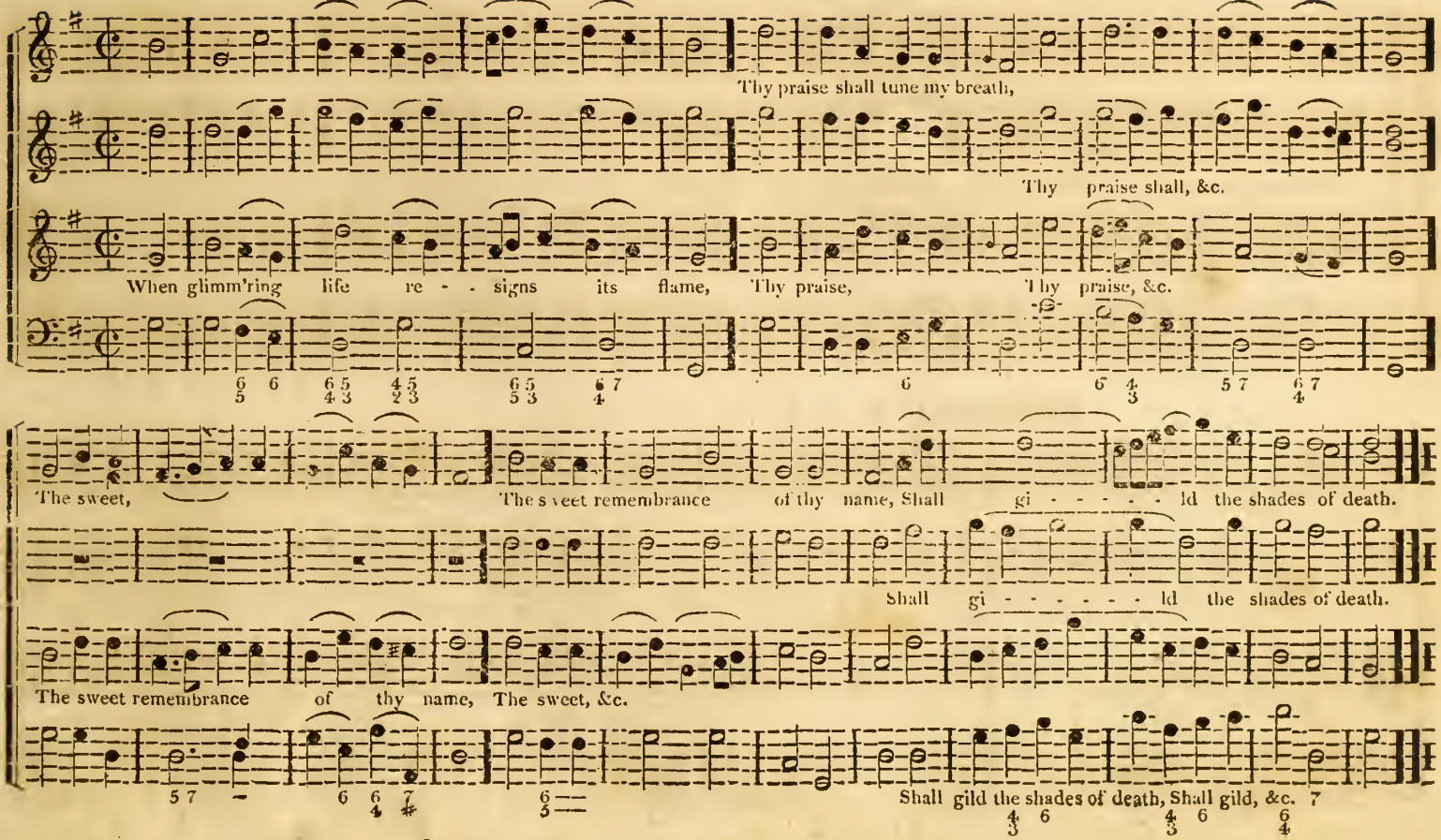

"Let heaven arise, Let earth appear," Said the Al - mighty Lord, The heavens arose, the earth appear'd, At his cre - at - ing word,
Thick darkness brooded o'er the deep; God said, "Let there be light;" The light shone round with smiling ray, And scatter'd ancient night.


The various months thy goodness crowns, How beau - teous are thy ways! The bleating
And shepherds shout, And shepherds shout thy praise.
flocks spread o'er the downs, And shepherds shout, And shepherds shout, And shepherds shout thy praise.

St. MARY's. C. M.



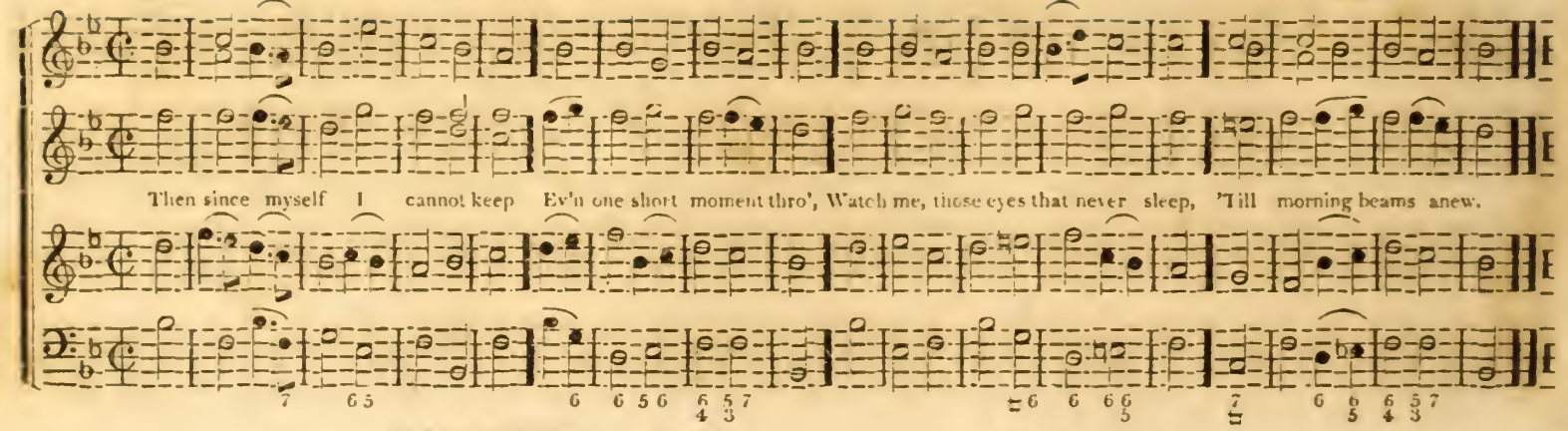
SHOREDITCH. C. M.

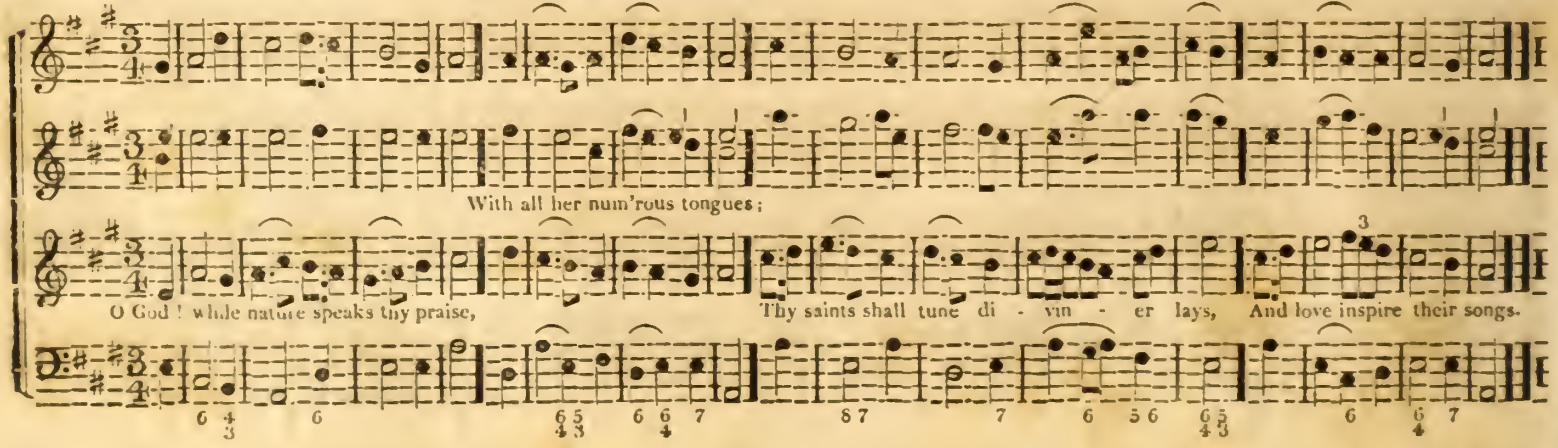
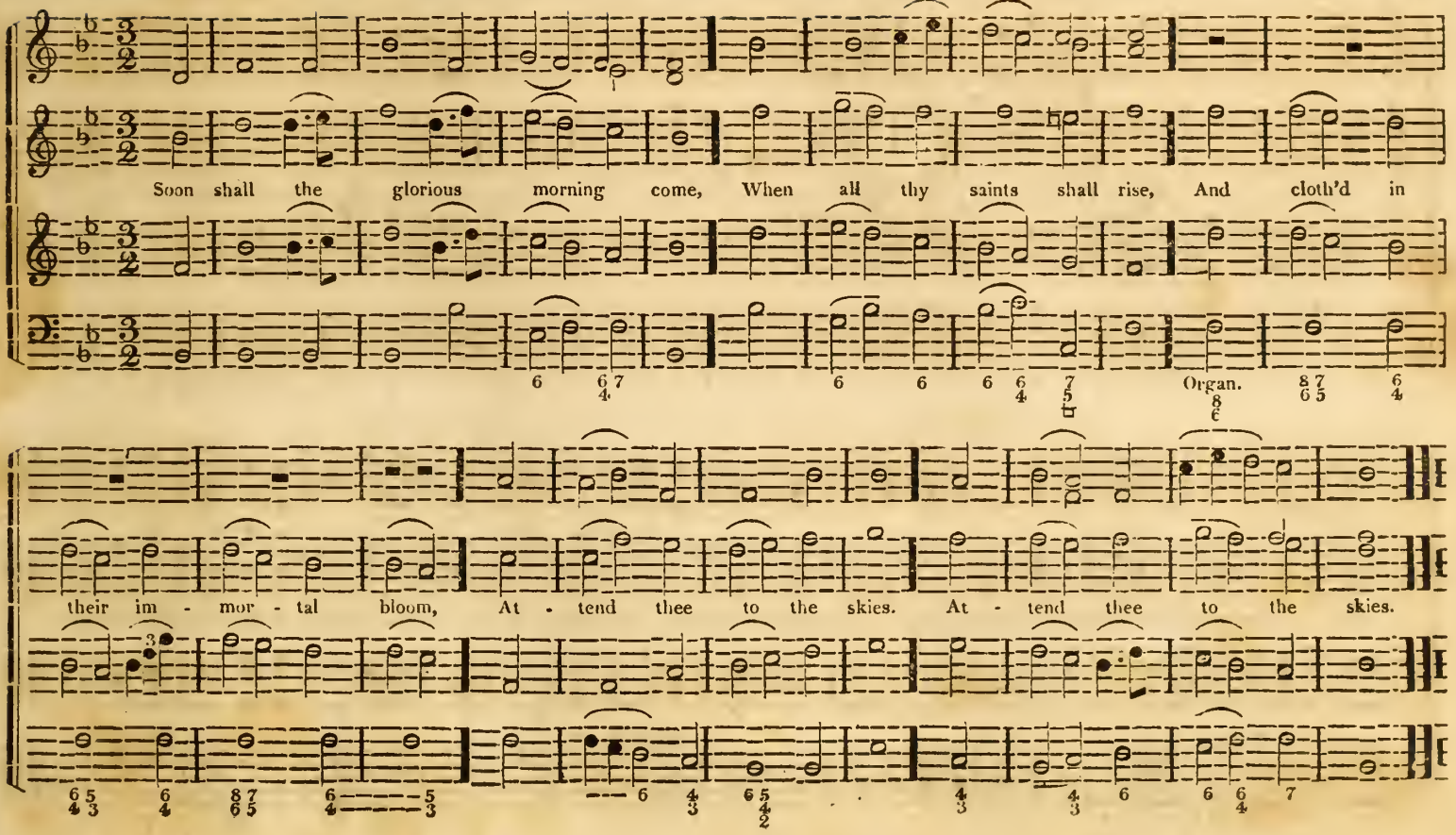


Thy praise shall tune my breath,
Thy praise shall, &c.
When glimm'ring life re - - signs its flame, Thy praise, Thy praise, &c.
The sweet, The sweet remembrance of thy name, Shall gi - - - - - ld the shades of death.
Shall gi - - - - - - - ld the shades of death.
The sweet remembrance of thy name, The sweet, &c.
Shall gild the shades of death, Shall gild, &c.

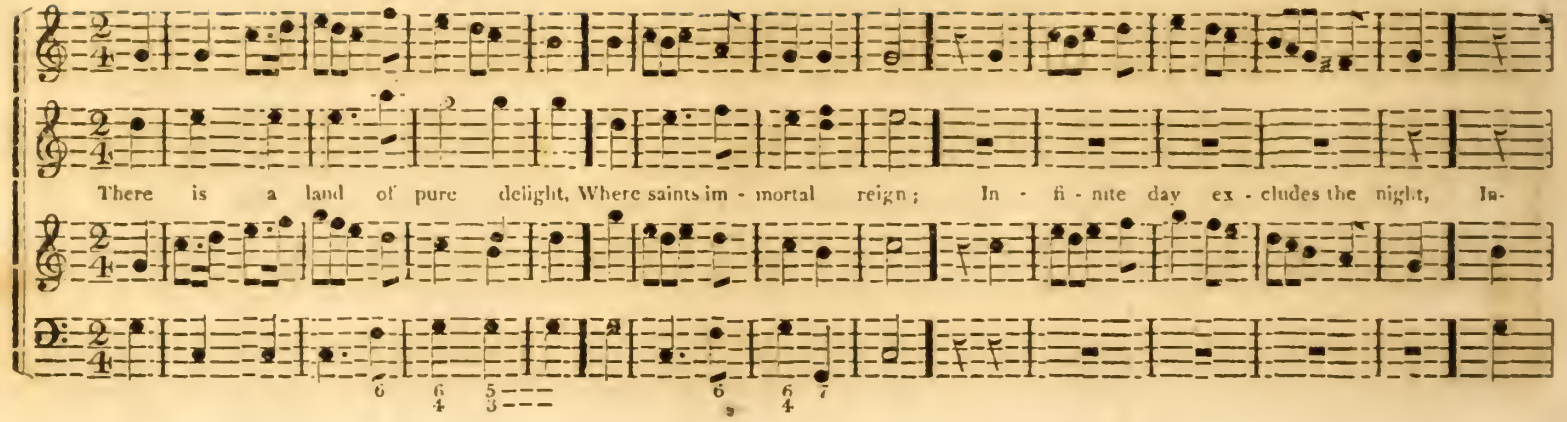
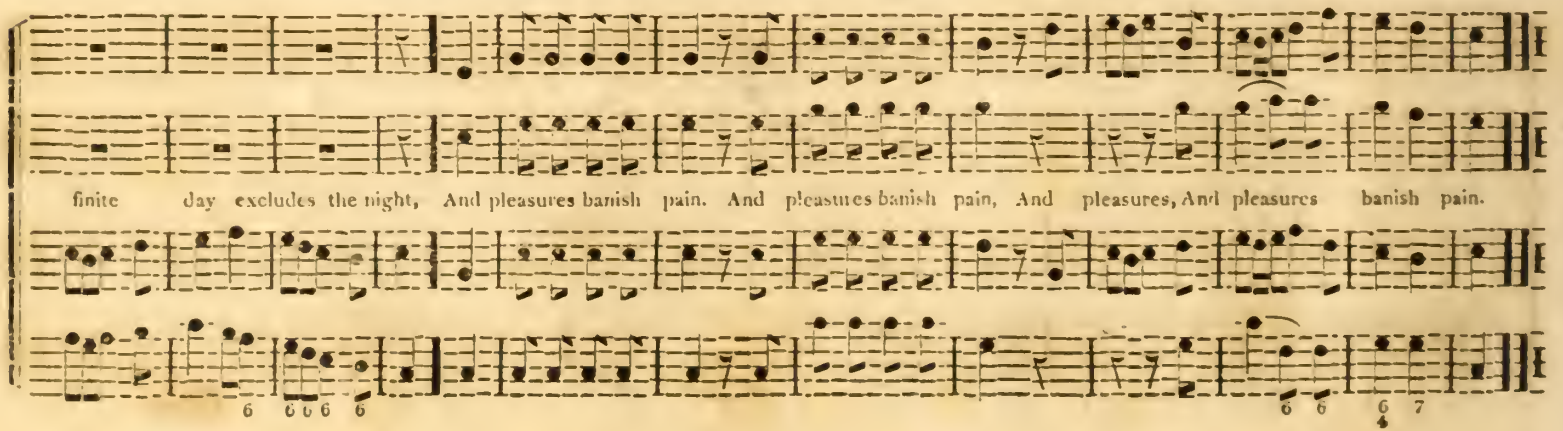
STEPHEN's. C. M.

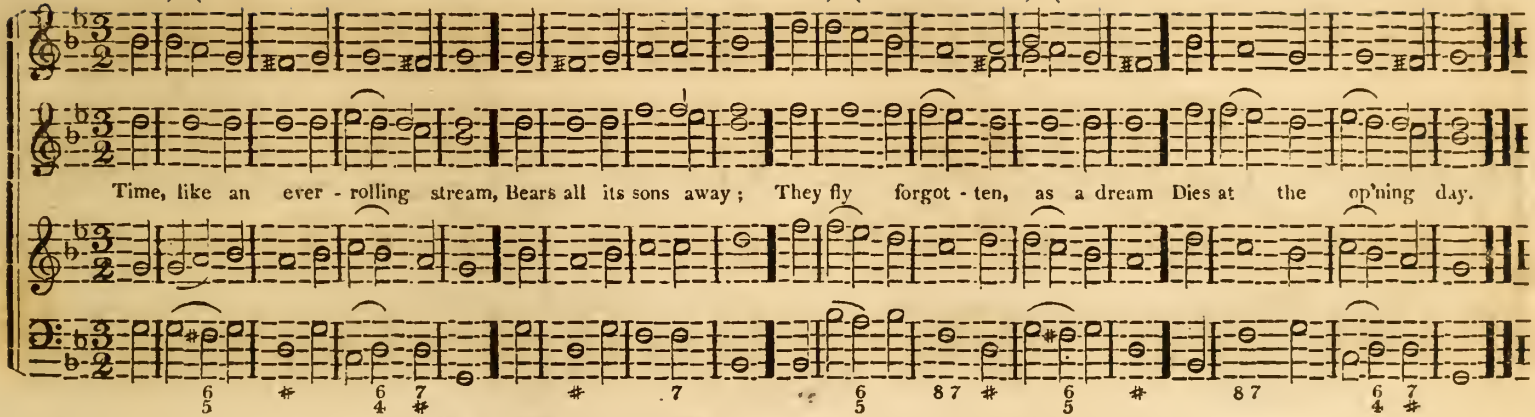
Jones.

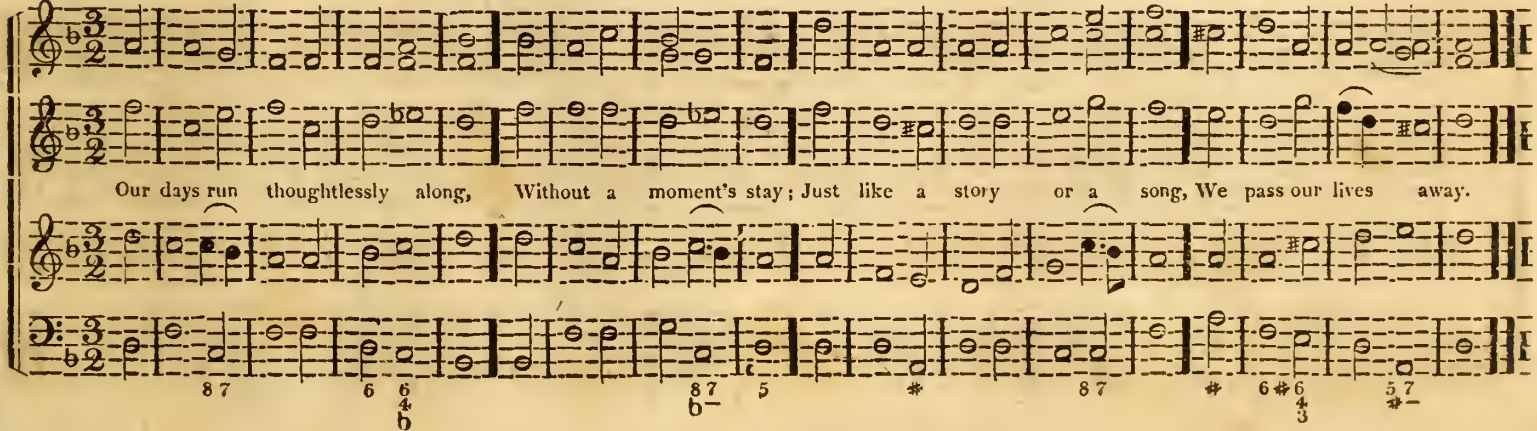


STOCKTON. C. M.

With all her num'rous tongues;
O God! while nature speaks thy praise, Thy saints shall tune di - vin - er lays, And love inspire their songs.

Soon shall the glorious morning come, When all thy saints shall rise, And cloth'd in
Organ.
their im - mor - tal bloom, At - tend thee to the skies. At - tend thee to the skies.

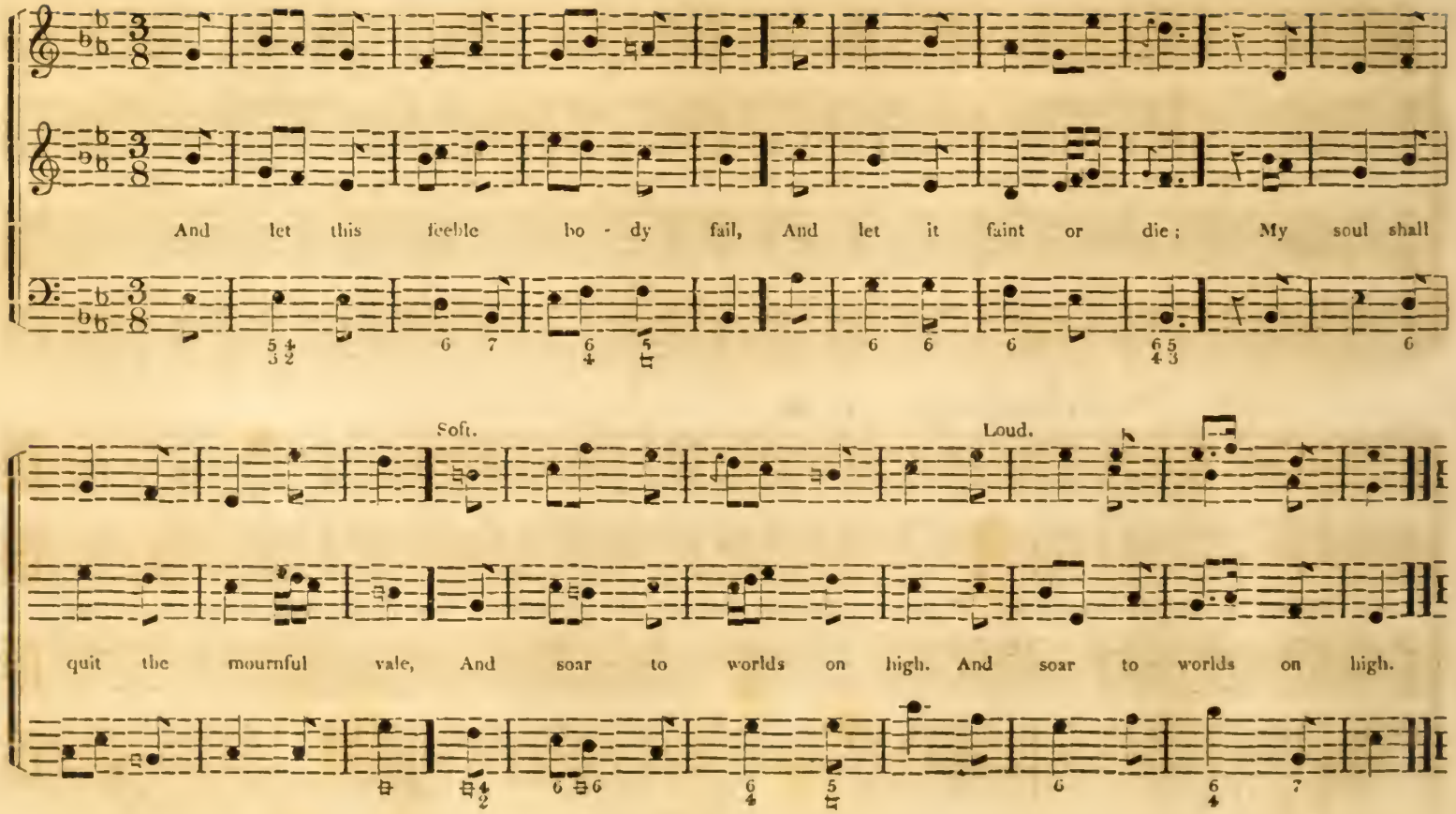
TISBURY. C. M.

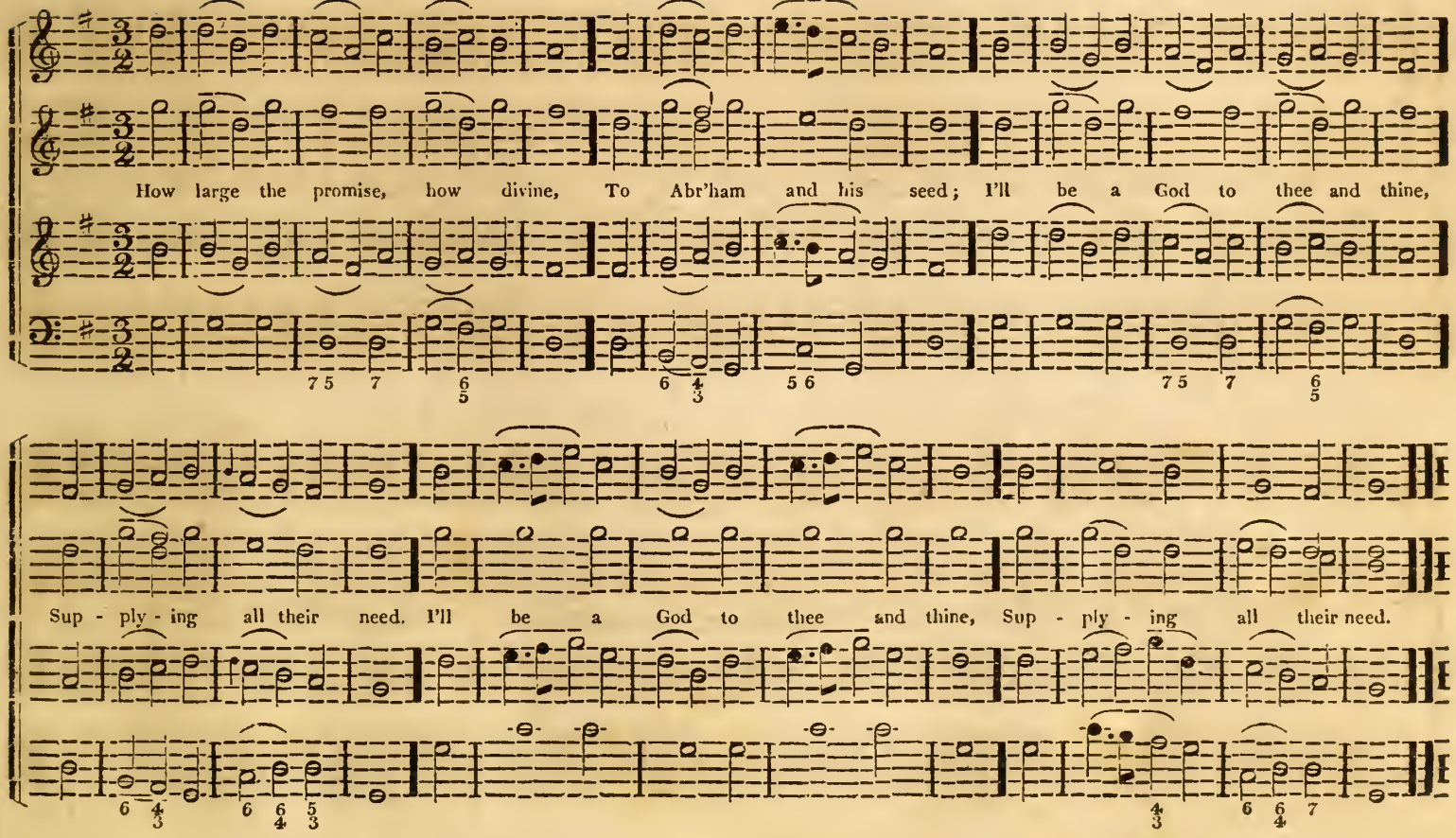
Husband.


finite day excludes the night, And pleasures banish pain. And pleasures banish pain, And pleasures, And pleasures banish pain.

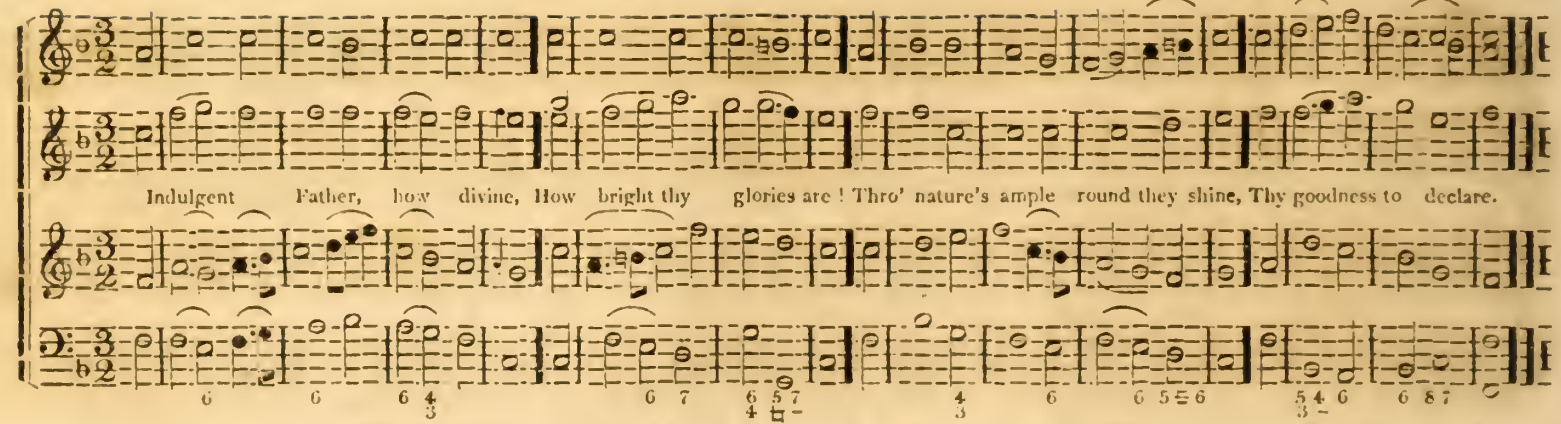
WALLINGFORD. C. M.

WANTAGE. C. M.



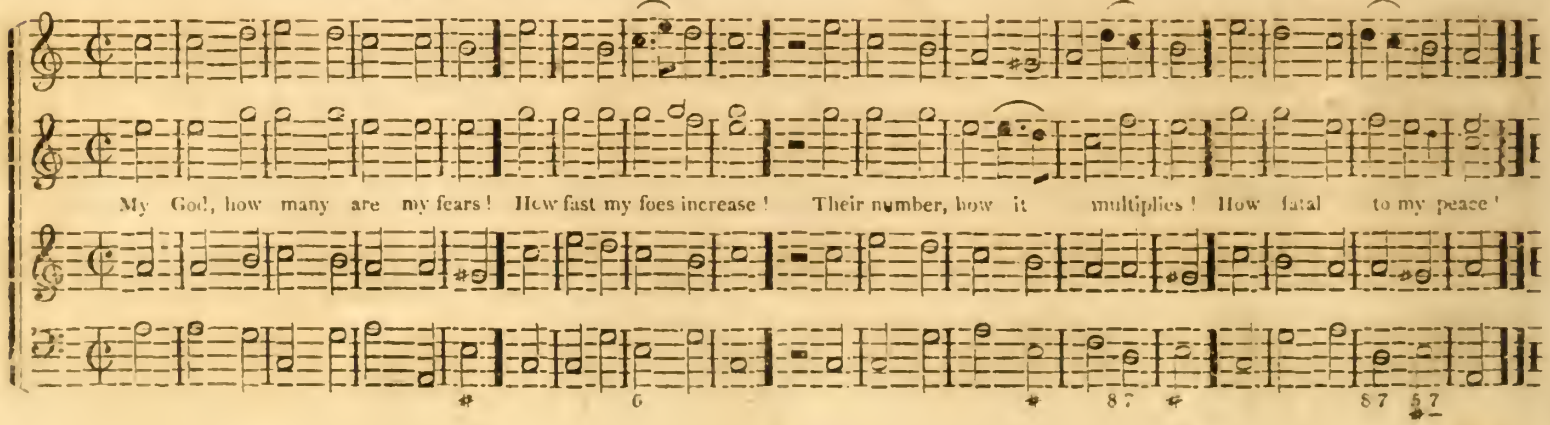
WANTLEY. C. M.


And let this feeble bo - dy fail, And let it faint or die; My soul shall
Soft.
Loud.
quit the mournful vale, And soar to worlds on high. And soar to worlds on high.

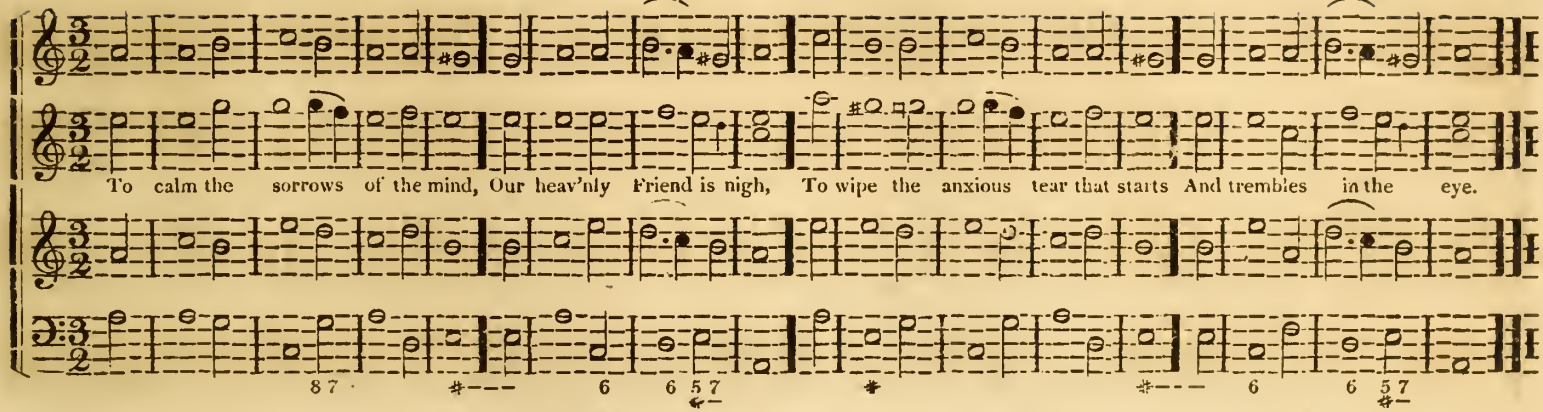

How large the promise, how divine, To Abr'ham and his seed; I'll be a God to thee and thine,
Sup - ply - ing all their need. I'll be a God to thee and thine, Sup - ply - ing all their need.

WELKIN. C. M.

WINDSOR. C. M.

Kirby.

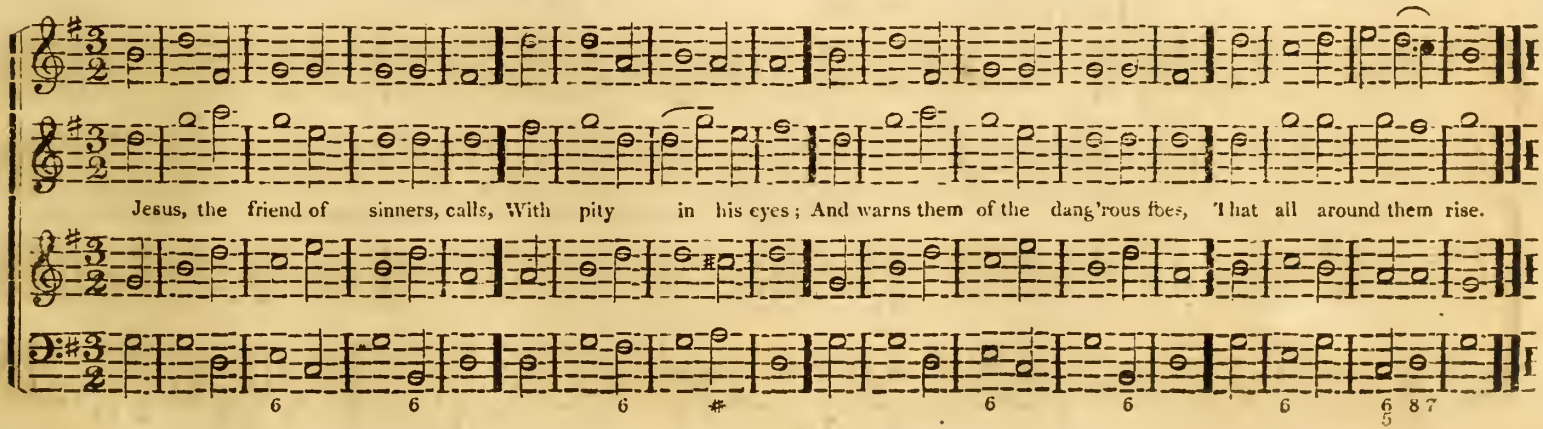


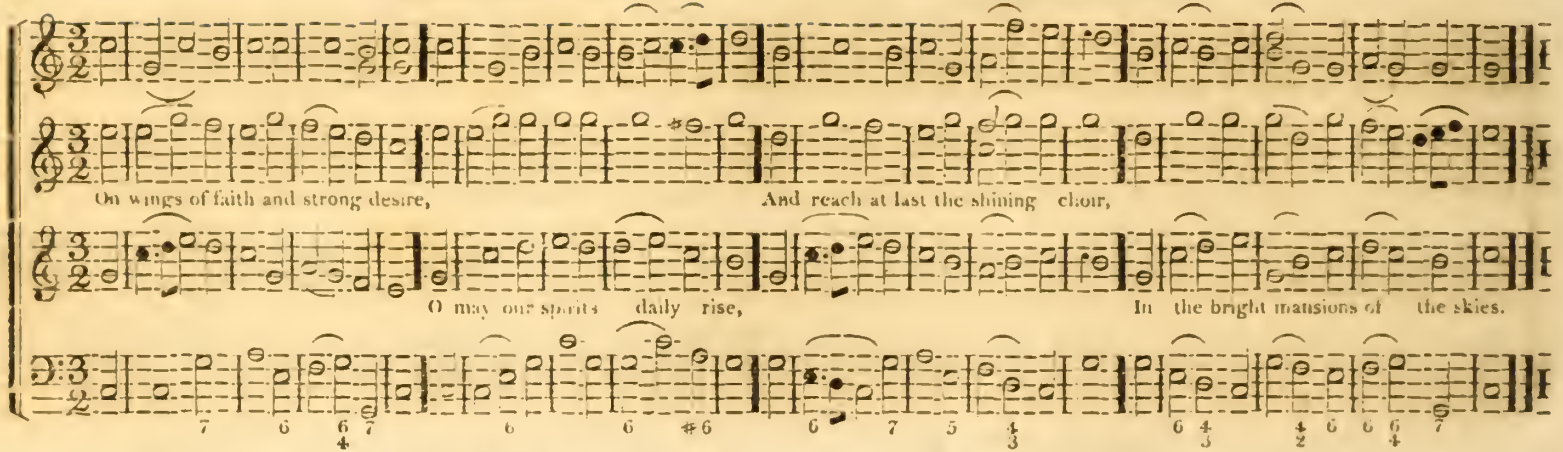
WORKSOP. C. M.



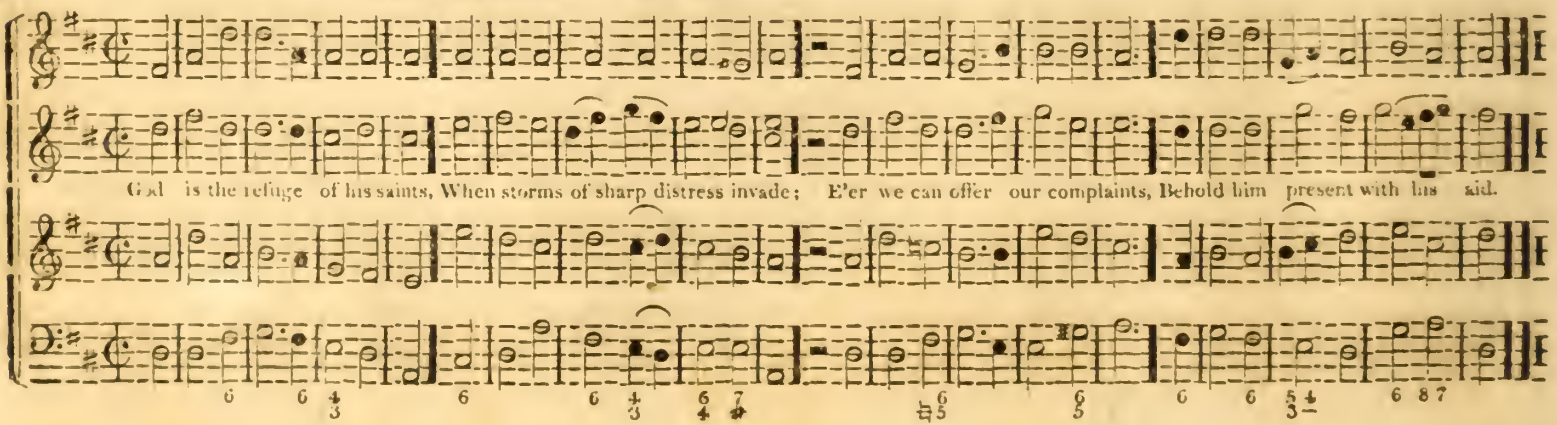
YORK. C. M.

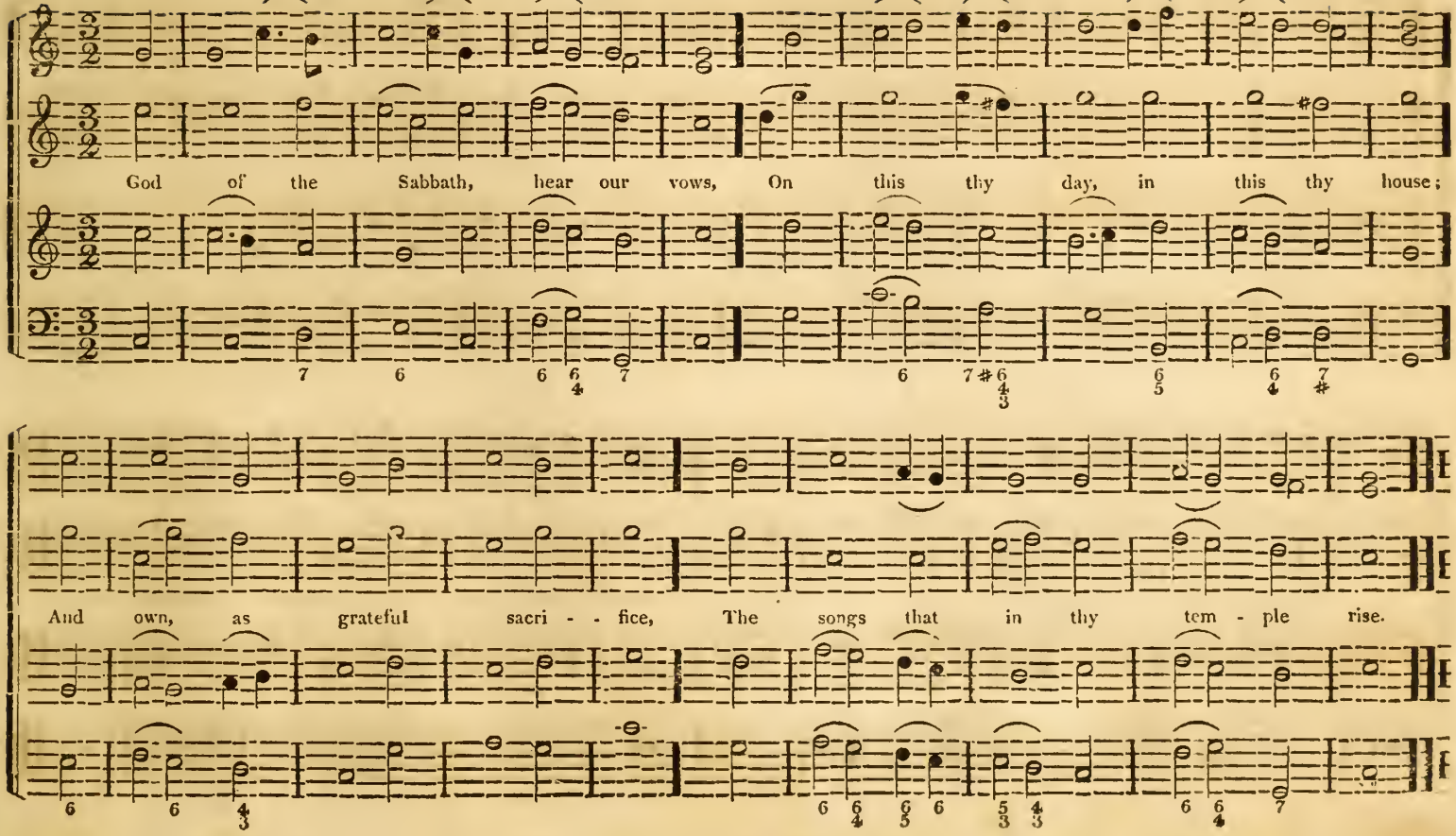
Milton.



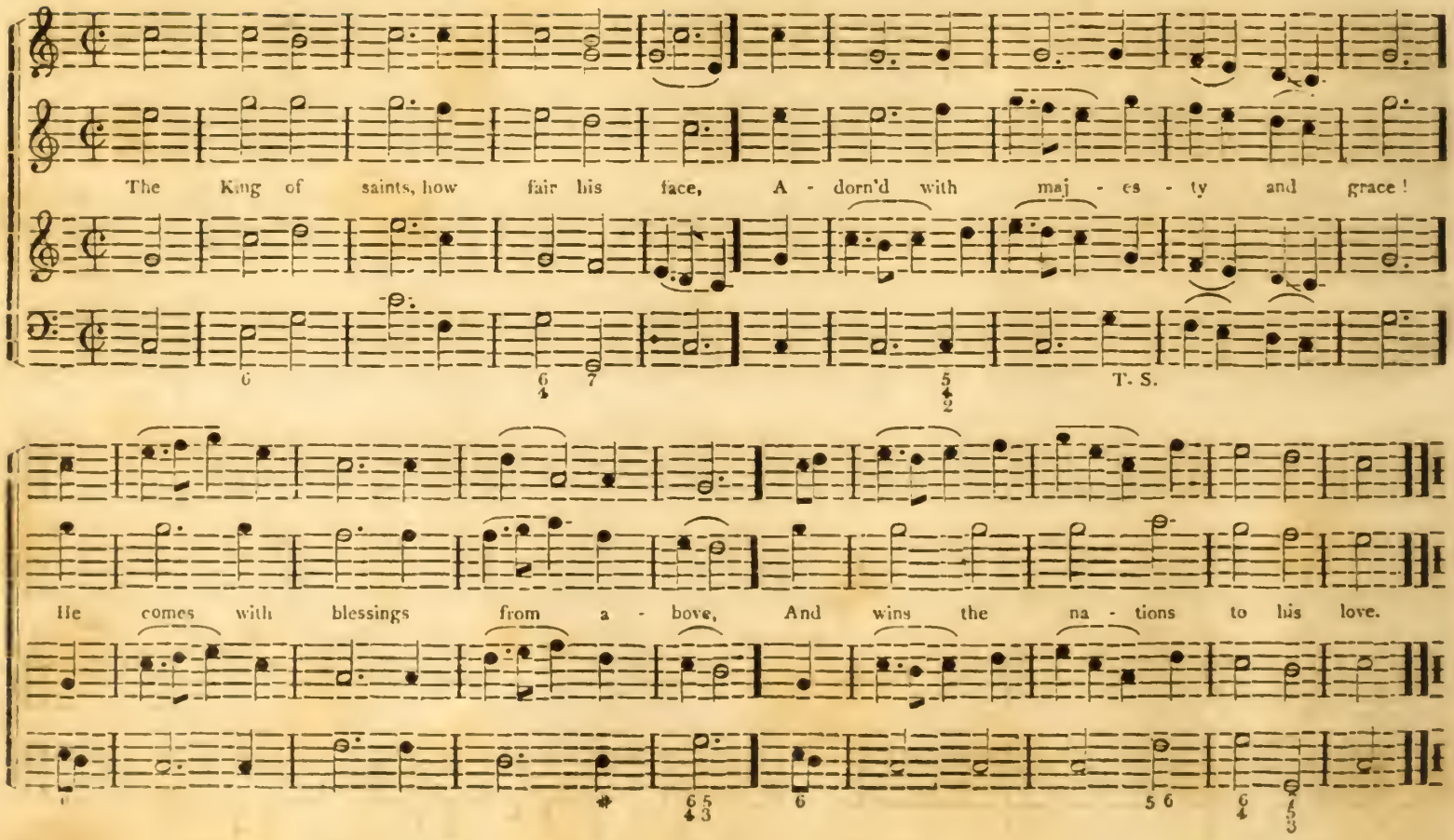
ALBION. L. M.

On wings of faith and strong desire,
And reach at last the shining choir,
O may our spirits daily rise,
In the bright mansions of the skies.

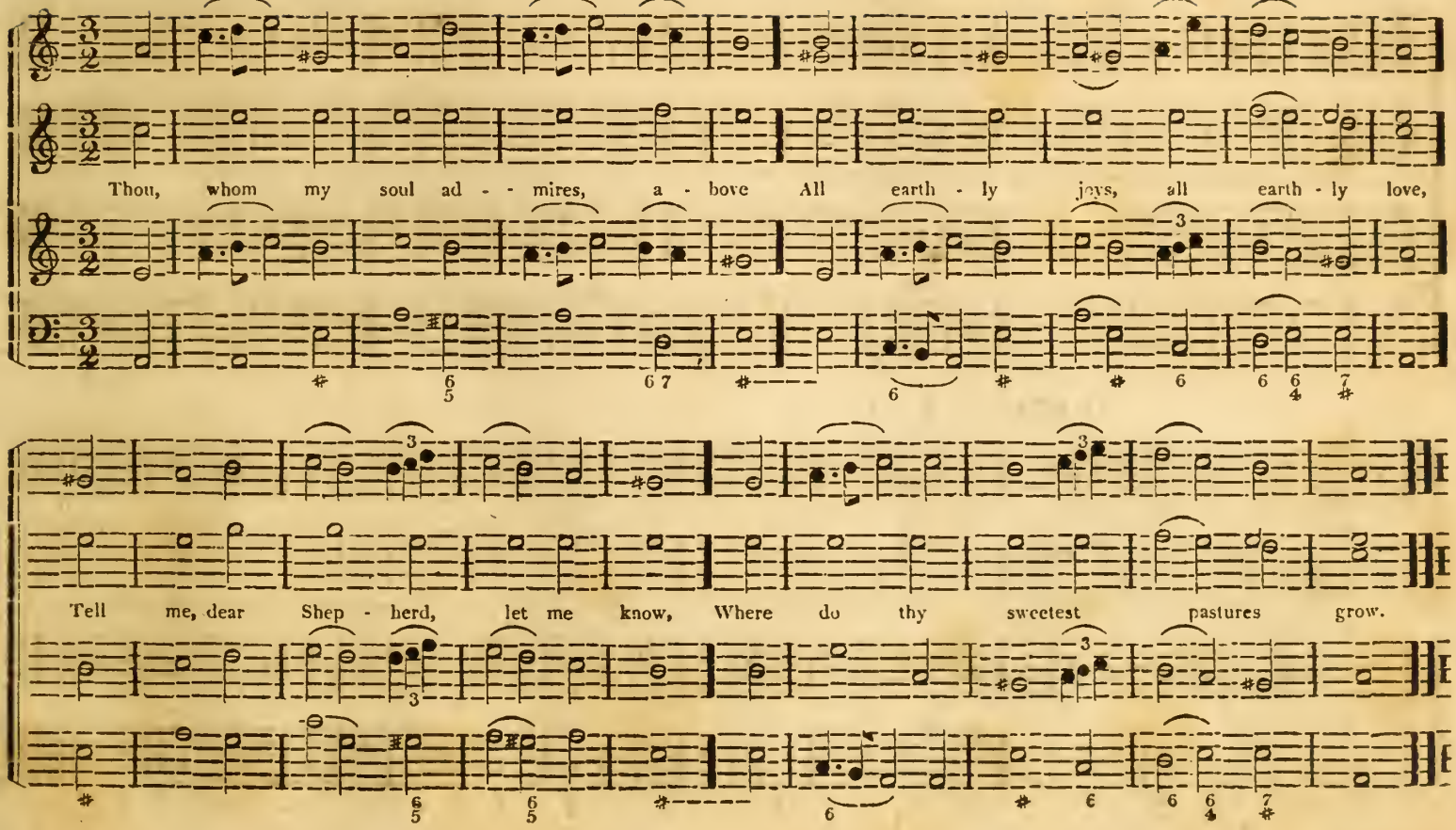
ALDRIDGE. L. M.

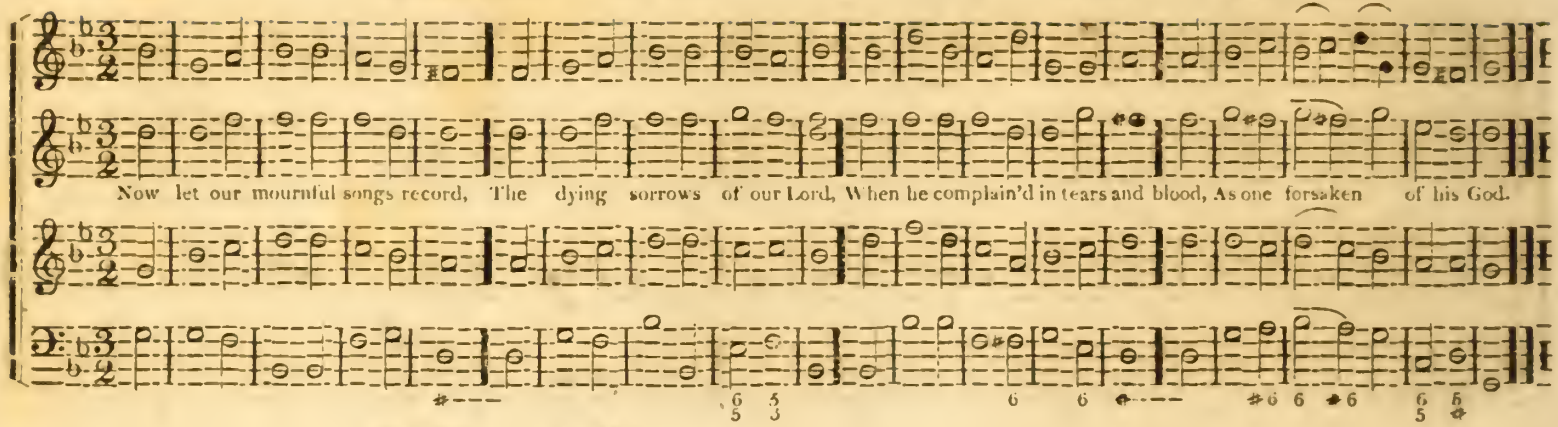

God is the refuge of his saints, When storms of sharp distress invade; E'er we can offer our complaints, Behold him present with his aid.

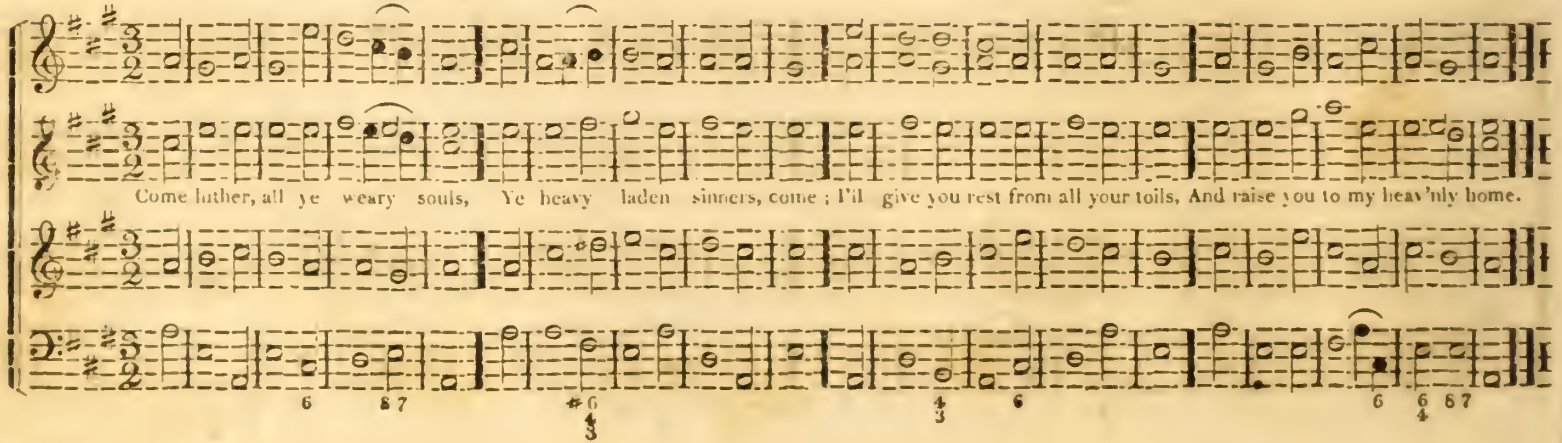
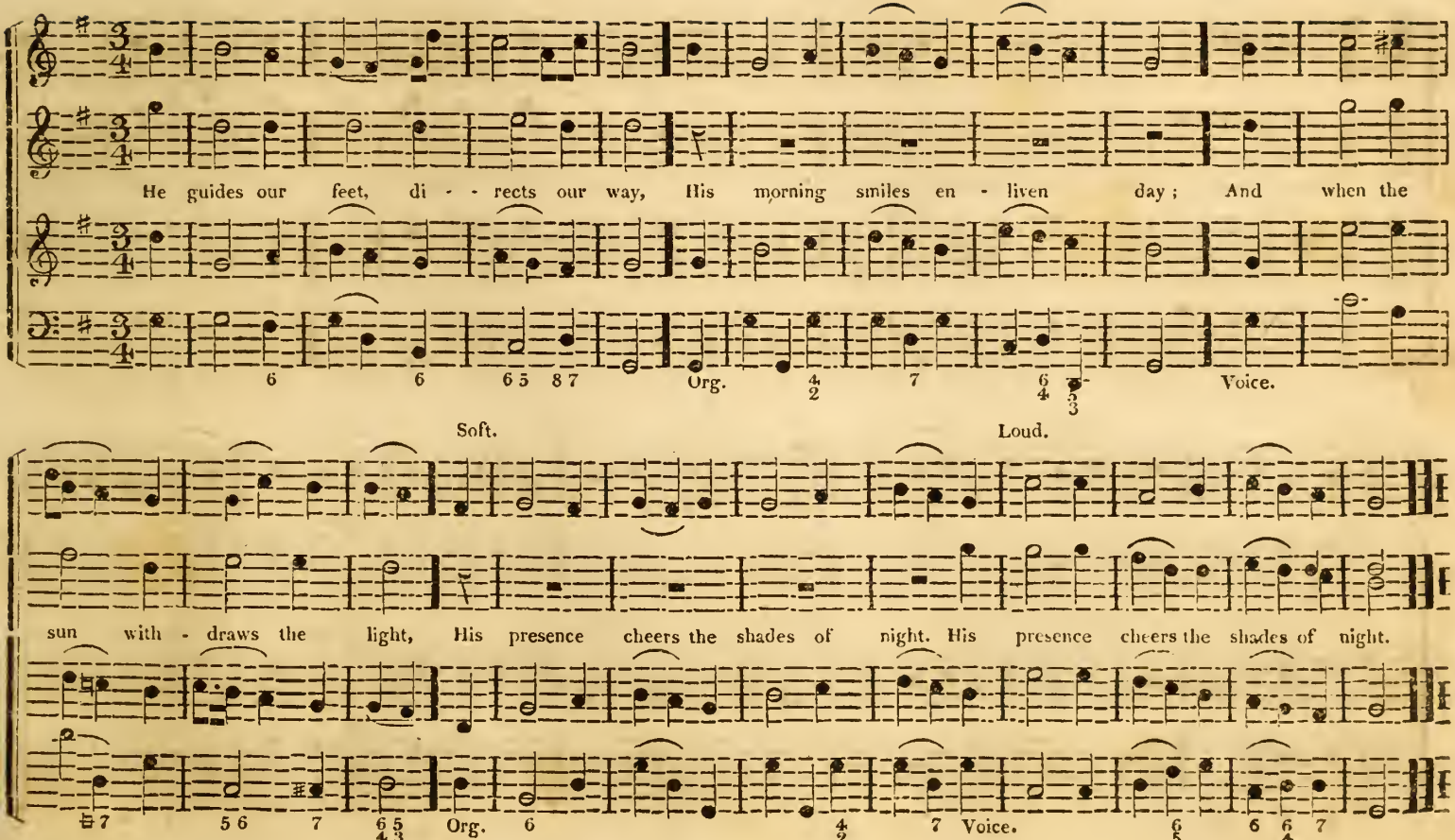
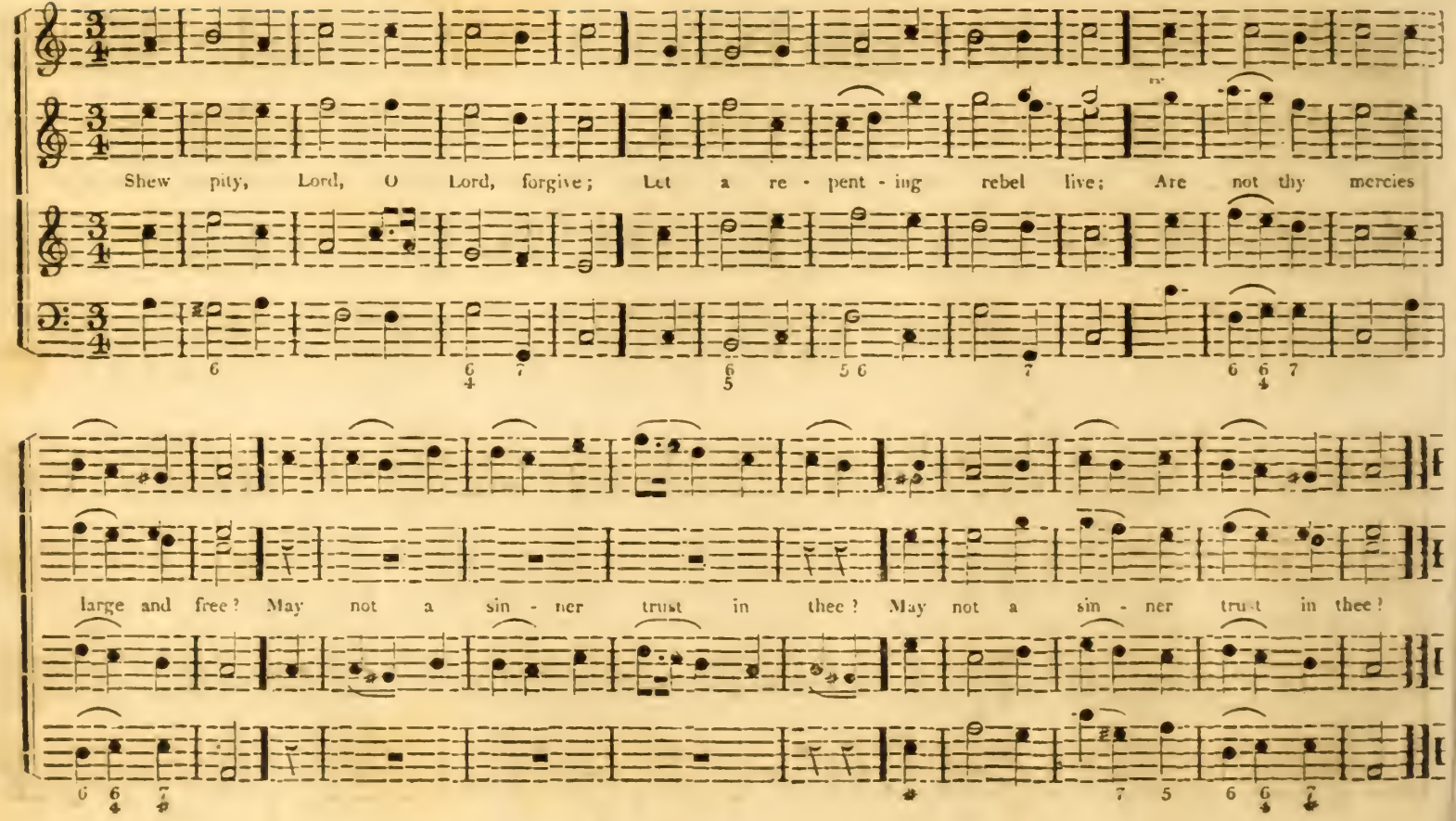
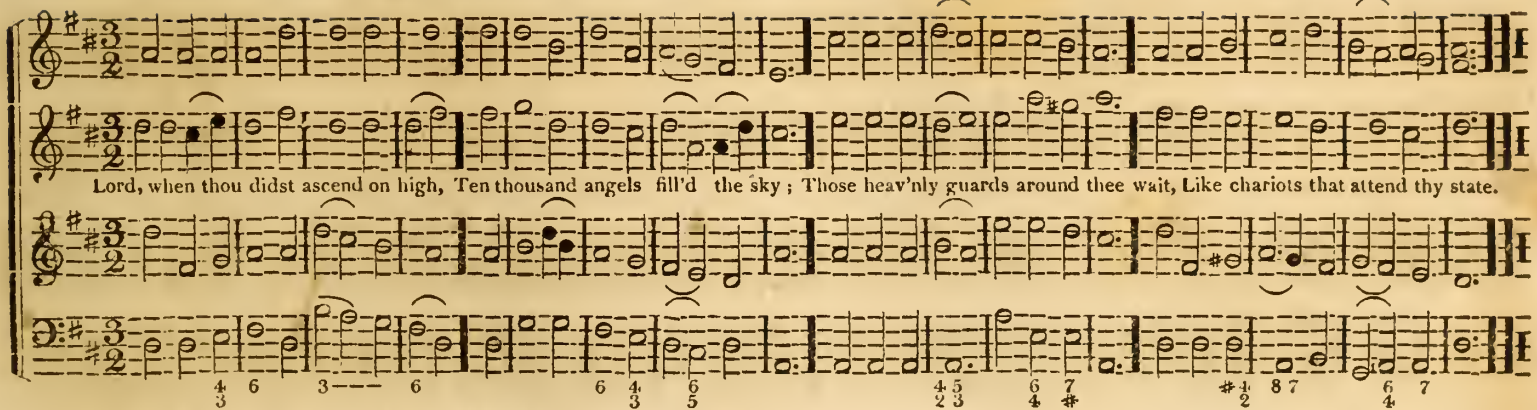

God of the Sabbath, hear our vows, On this thy day, in this thy house;
And own, as grateful sacri - - fice, The songs that in thy tem - ple rise.

ANTIGUA. L. M.

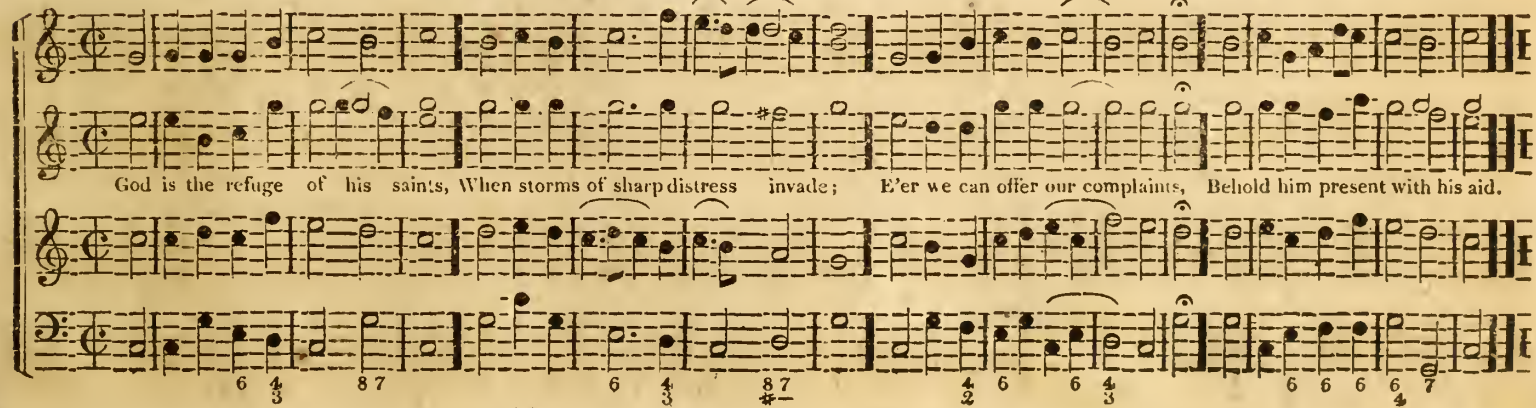

The King of saints, how fair his face, A - dorn'd with maj - es - ty and grace!
T. S.
He comes with blessings from a - bove, And wins the na - tions to his love.

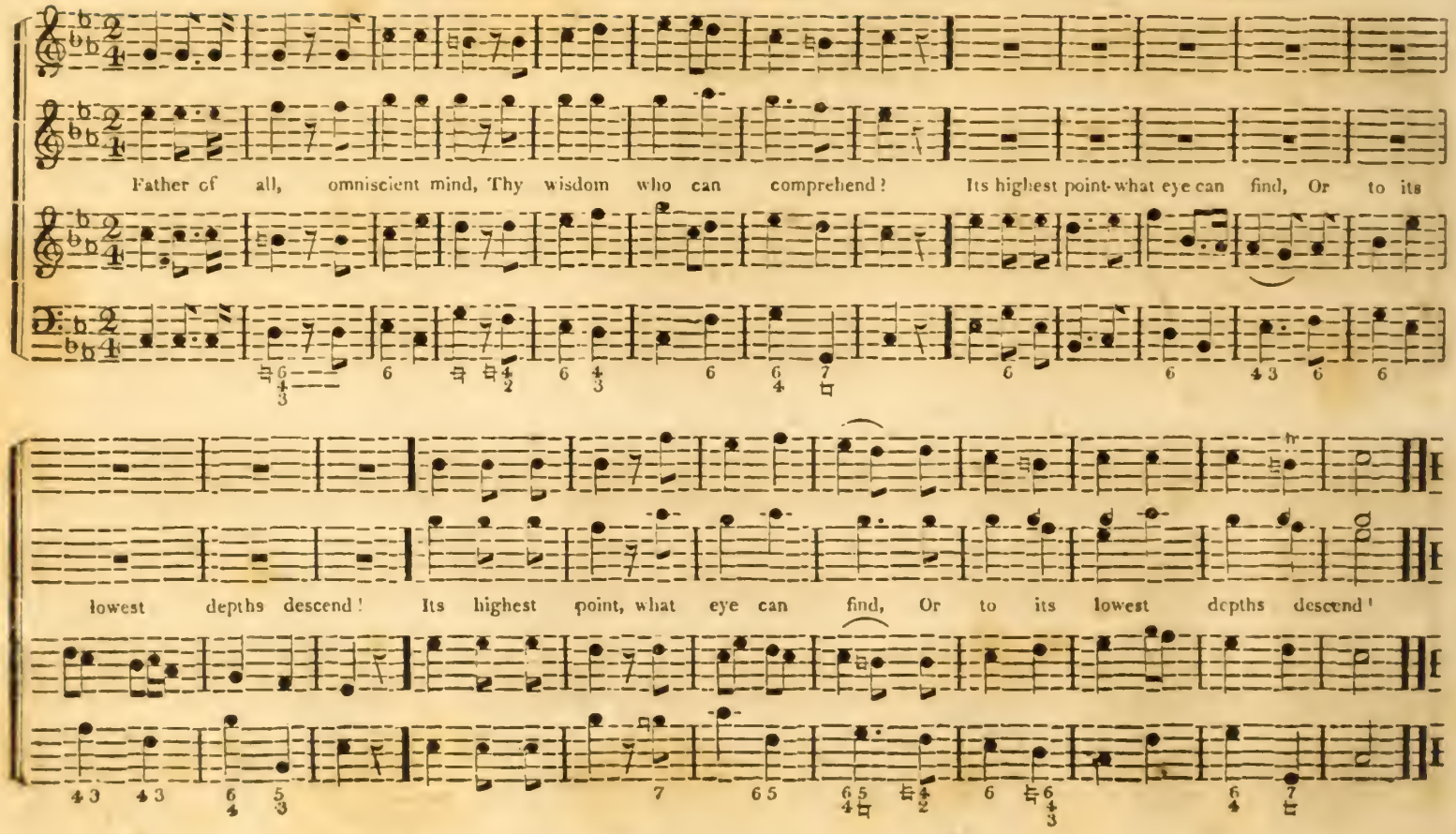
ARMLEY. L. M.

Thou, whom my soul ad - - mires, a - bove All earth - ly joys, all earth - ly love,
Tell me, dear Shep - herd, let me know, Where do thy sweetest pastures grow.

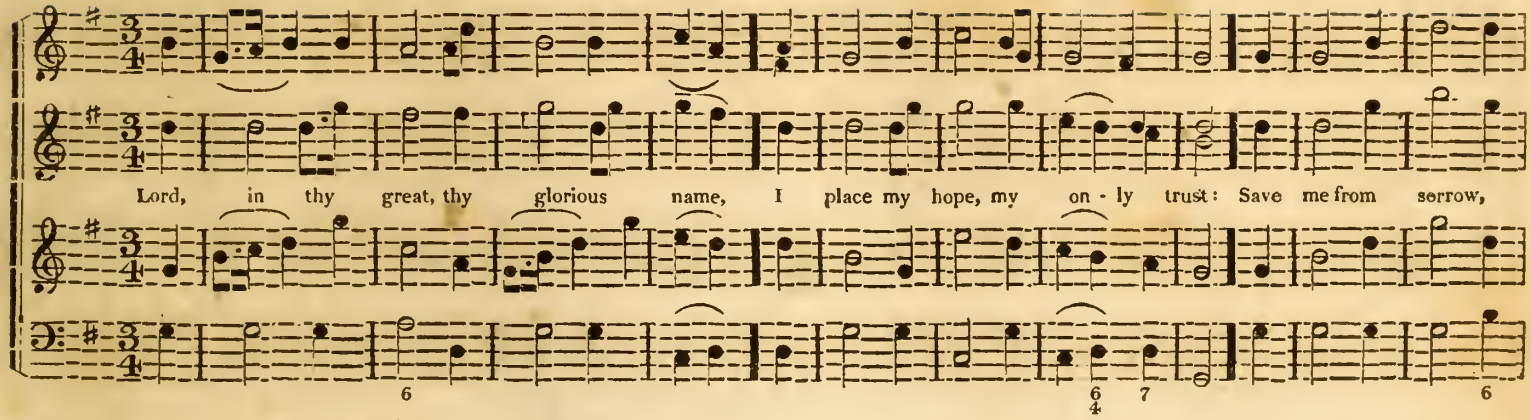
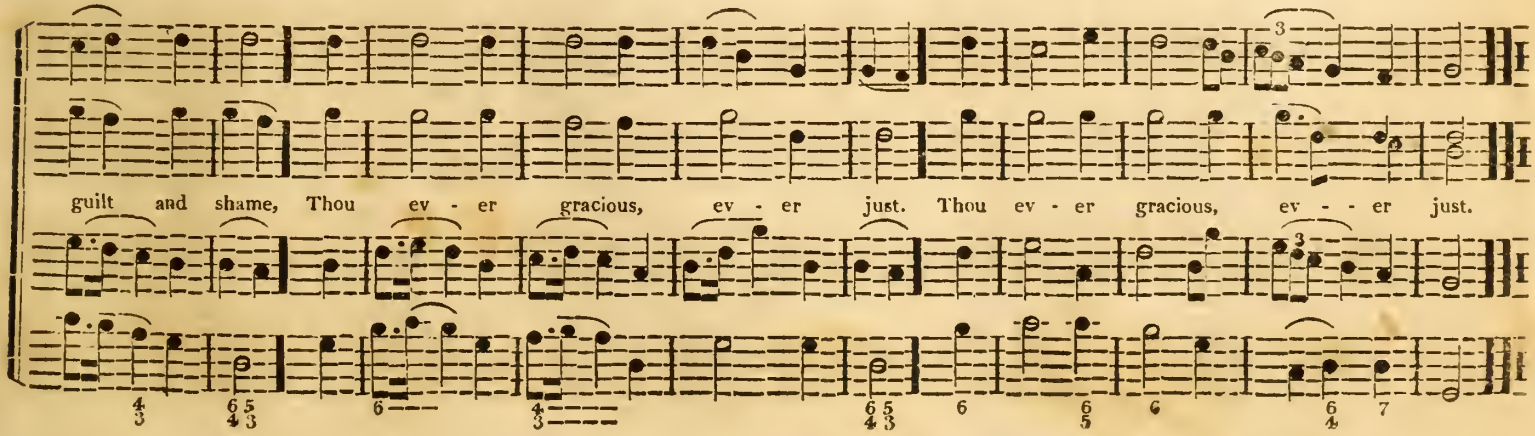
BABYLON. L. M. Ravenscroft.

Now let our mournful songs record, The dying sorrows of our Lord, When he complain'd in tears and blood, As one forsaken of his God.

BATH. L. M.

Come luther, all ye weary souls, Ye heavy laden sinners, come ; I'll give you rest from all your toils, And raise you to my heav'nly home.

He guides our feet, di - - rects our way, His morning smiles en - liven day; And when the
Org.
Voice.
Soft.
Loud.
sun with - draws the light, His presence cheers the shades of night. His presence cheers the shades of night.
Org.
Voice.

Shew pity, Lord, O Lord, forgive; Let a re - pent - ing rebel live; Are not thy mercies
large and free? May not a sin - ner trust in thee? May not a sin - ner trust in thee?

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky ; Those heav'nly guards around thee wait, Like chariots that attend thy state.

BRAMCOATE. L. M.

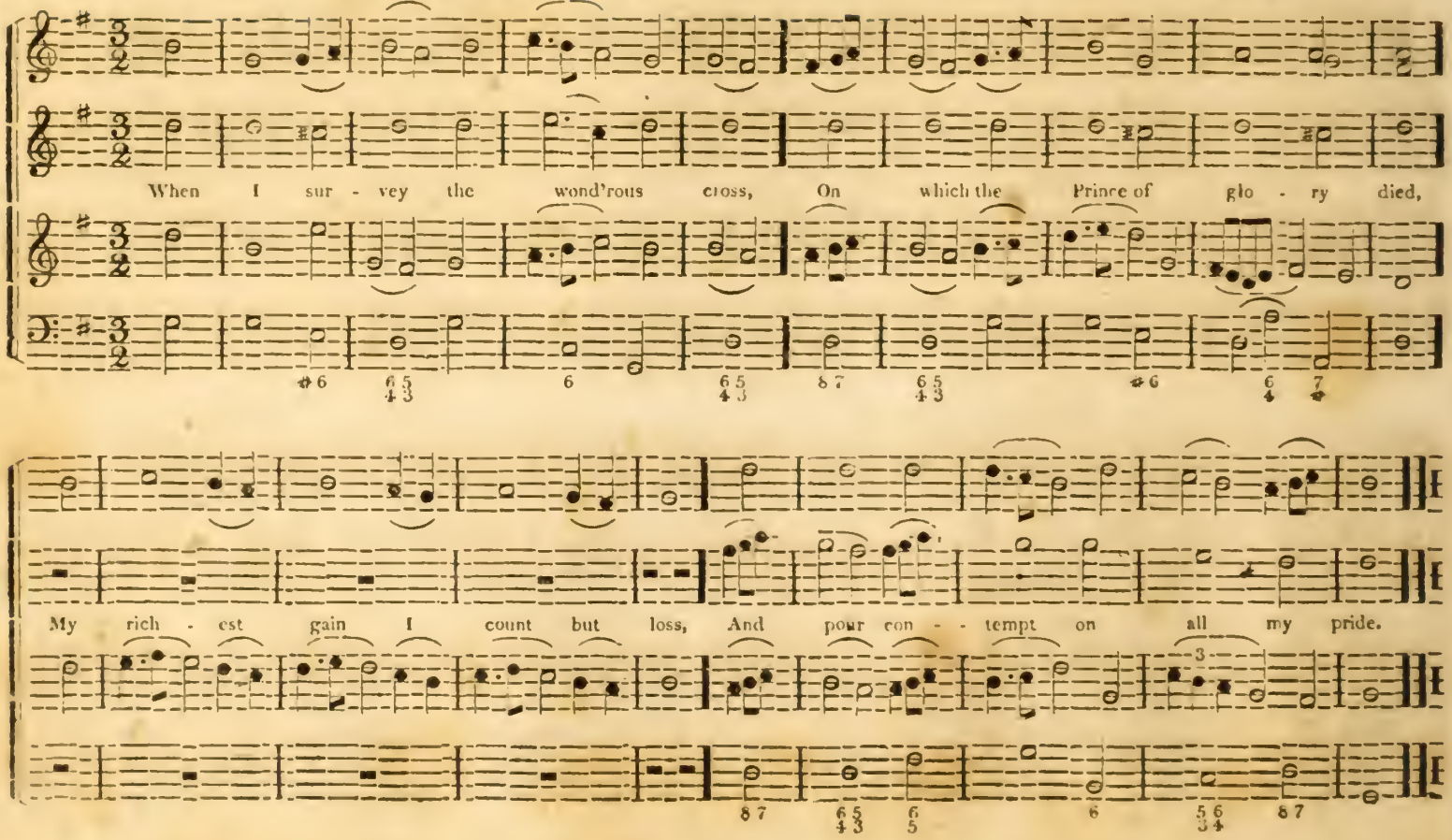

God is the refuge of his saints, When storms of sharp distress invade; E'er we can offer our complaints, Behold him present with his aid.

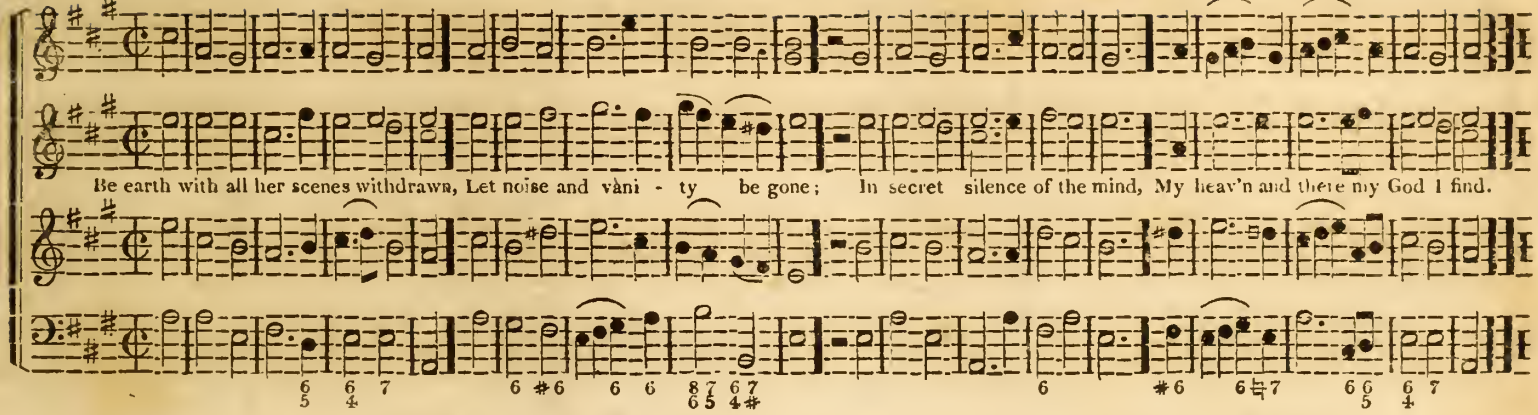
CARTHAGE. L. M. or 6 lines. Dalmer.

Father of all, omniscient mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or to its
lowest depths descend! Its highest point, what eye can find, Or to its lowest depths descend!


Lord, in thy great, thy glorious name, I place my hope, my on - ly trust: Save me from sorrow,

guilt and shame, Thou ev - er gracious, ev - er just. Thou ev - er gracious, ev - - er just.

CUMBERLAND. L. M.

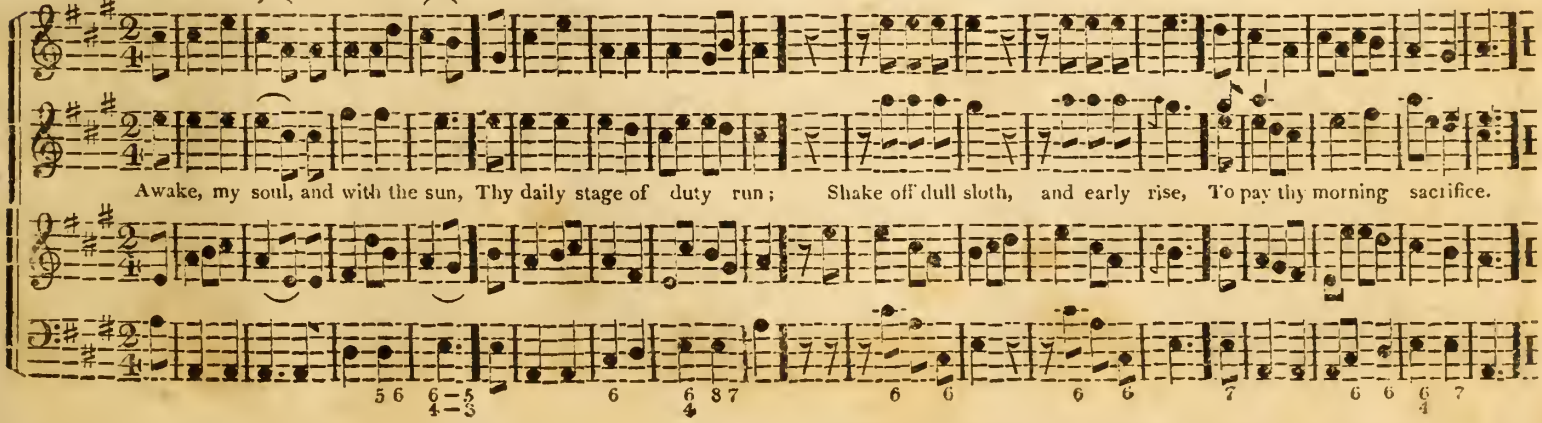
Carey.

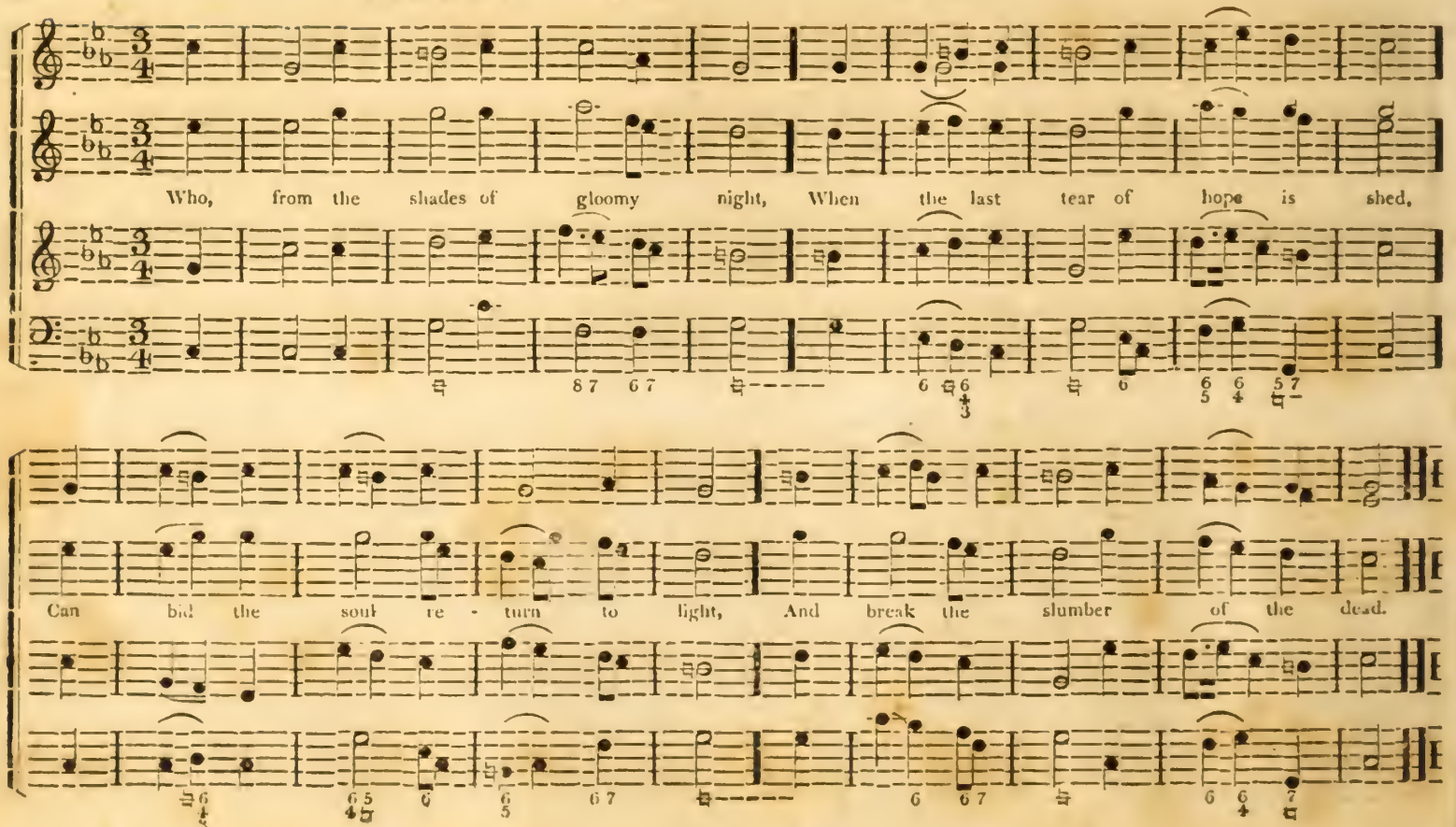

When I sur - vey the wond'rous cross, On which the Prince of glo - ry died,
My rich - est gain I count but loss, And pour con - - tempt on all my pride.

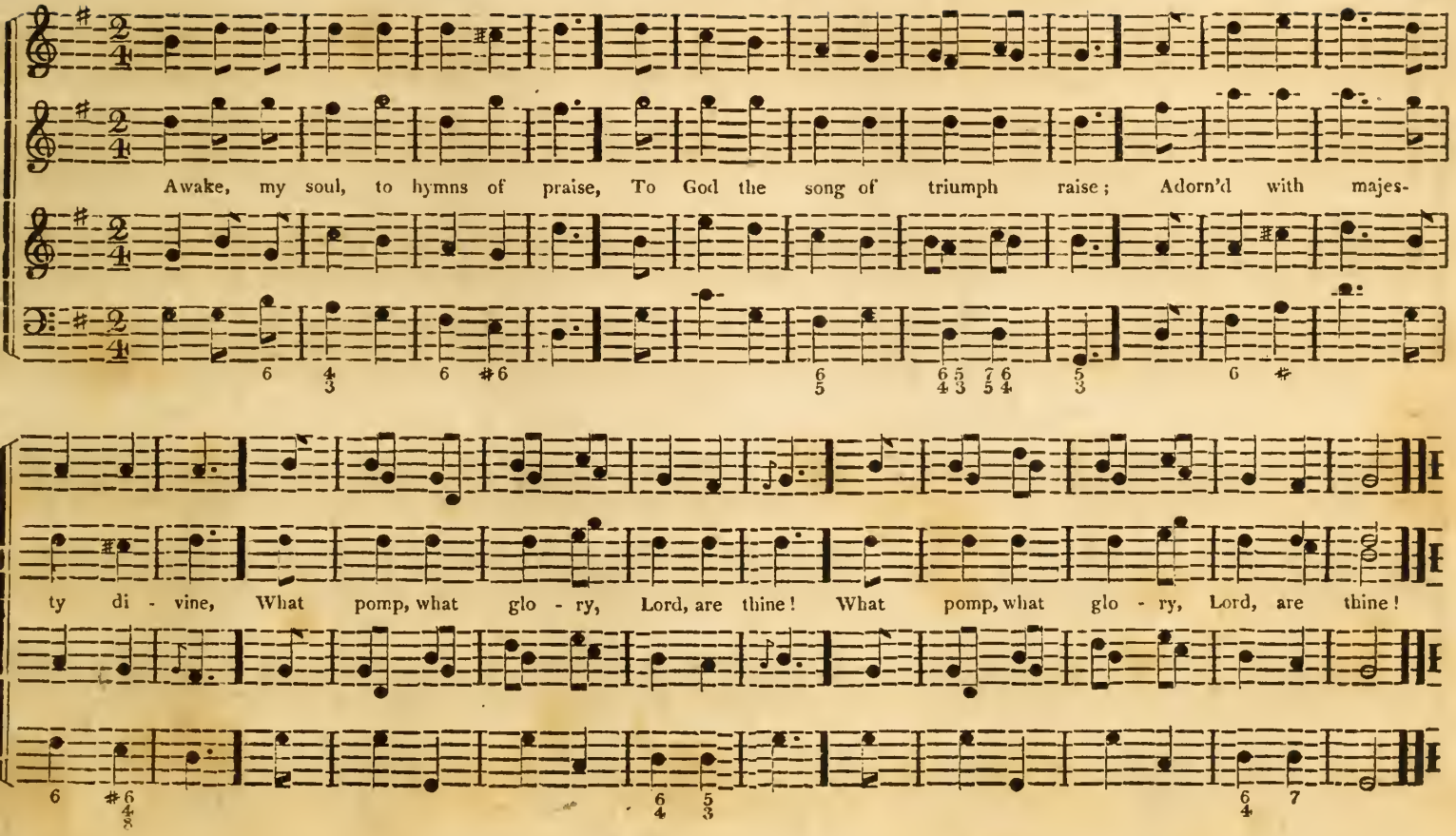
COSTELLOW. L. M.

Be earth with all her scenes withdrawn, Let noise and vàni - ty be gone; In secret silence of the mind, My heav'n and there my God I find.

DAWN. L. M.

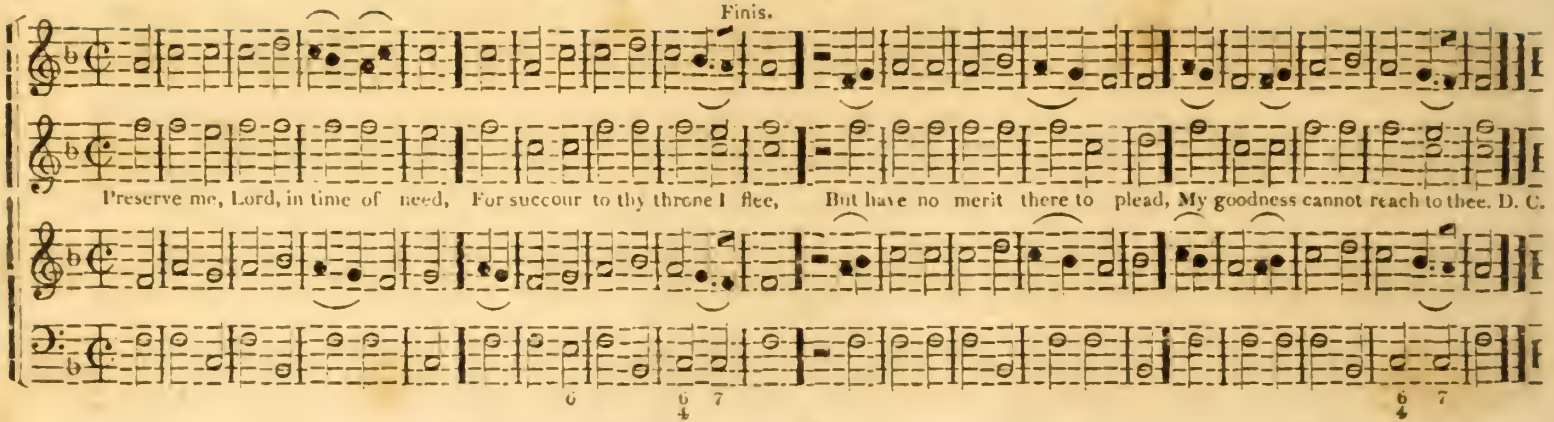
Whitaker.



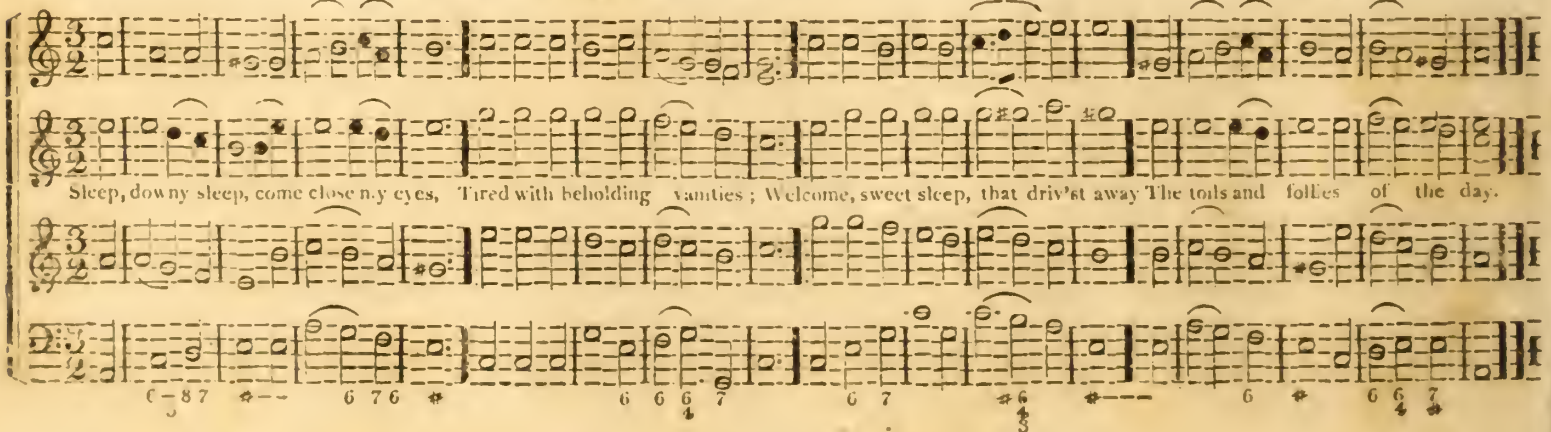
DARWENT. L. M.

Who, from the shades of gloomy night, When the last tear of hope is shed,
Can bid the soul re - turn to light, And break the slumber of the dead.

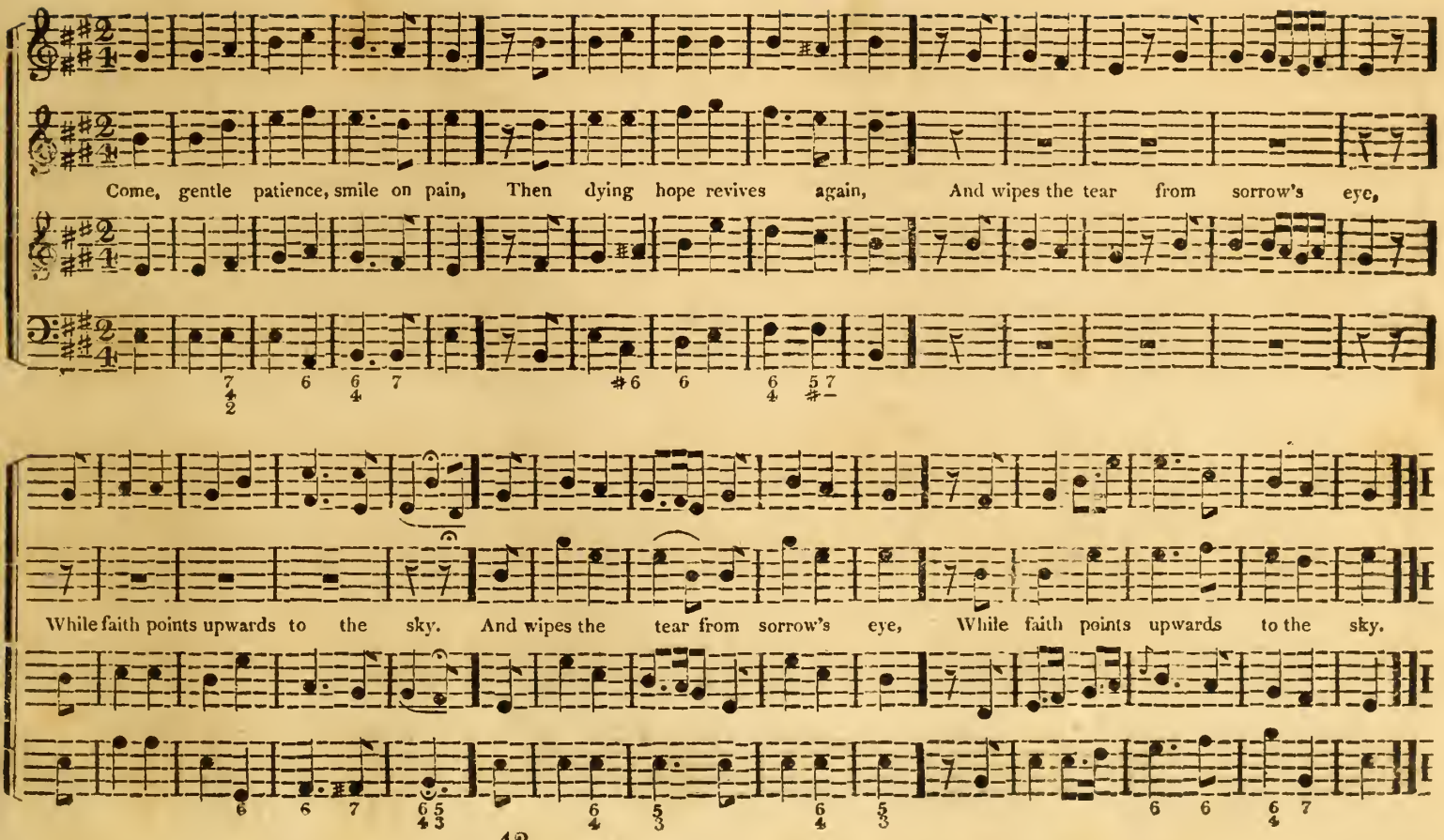
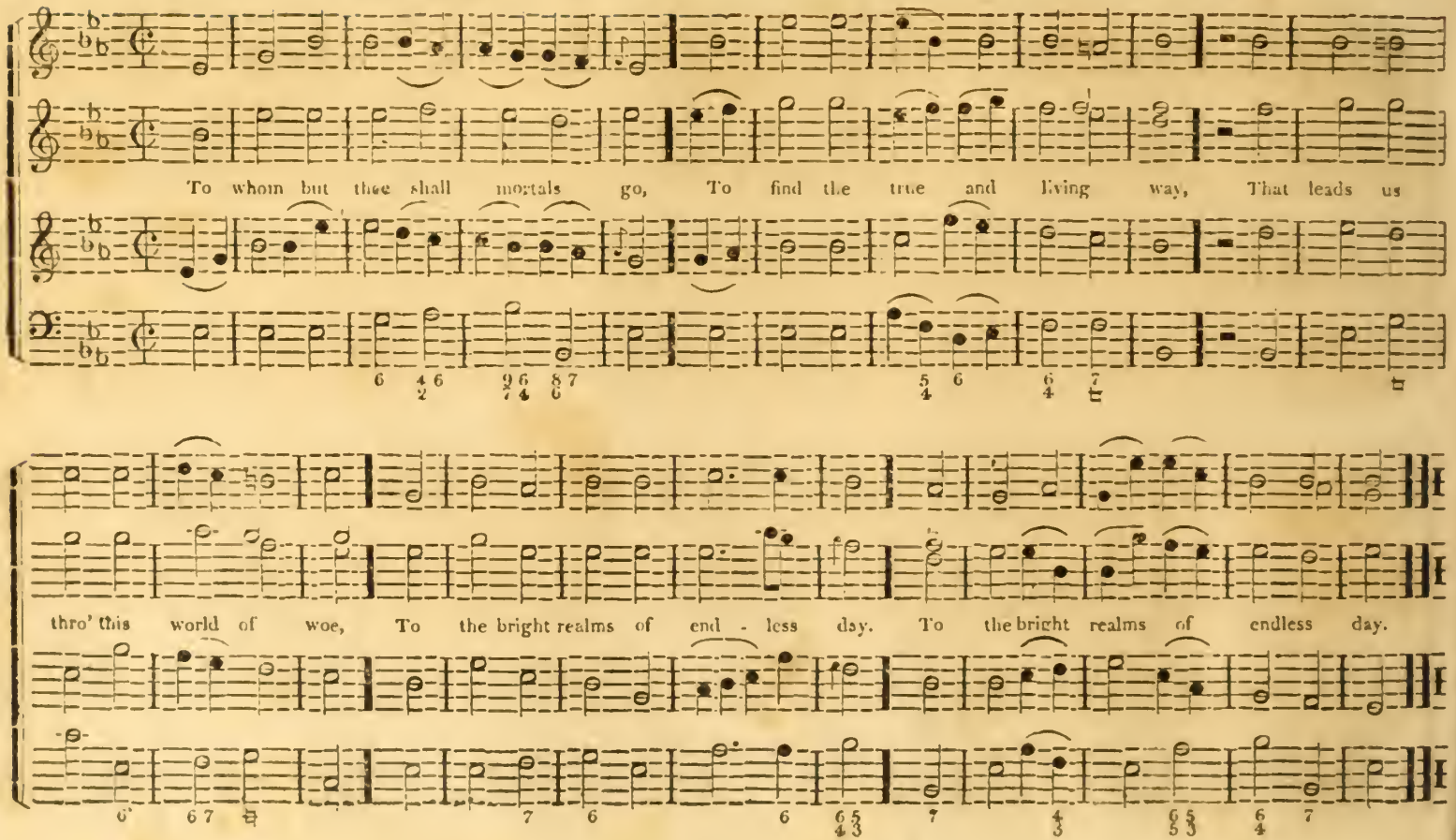
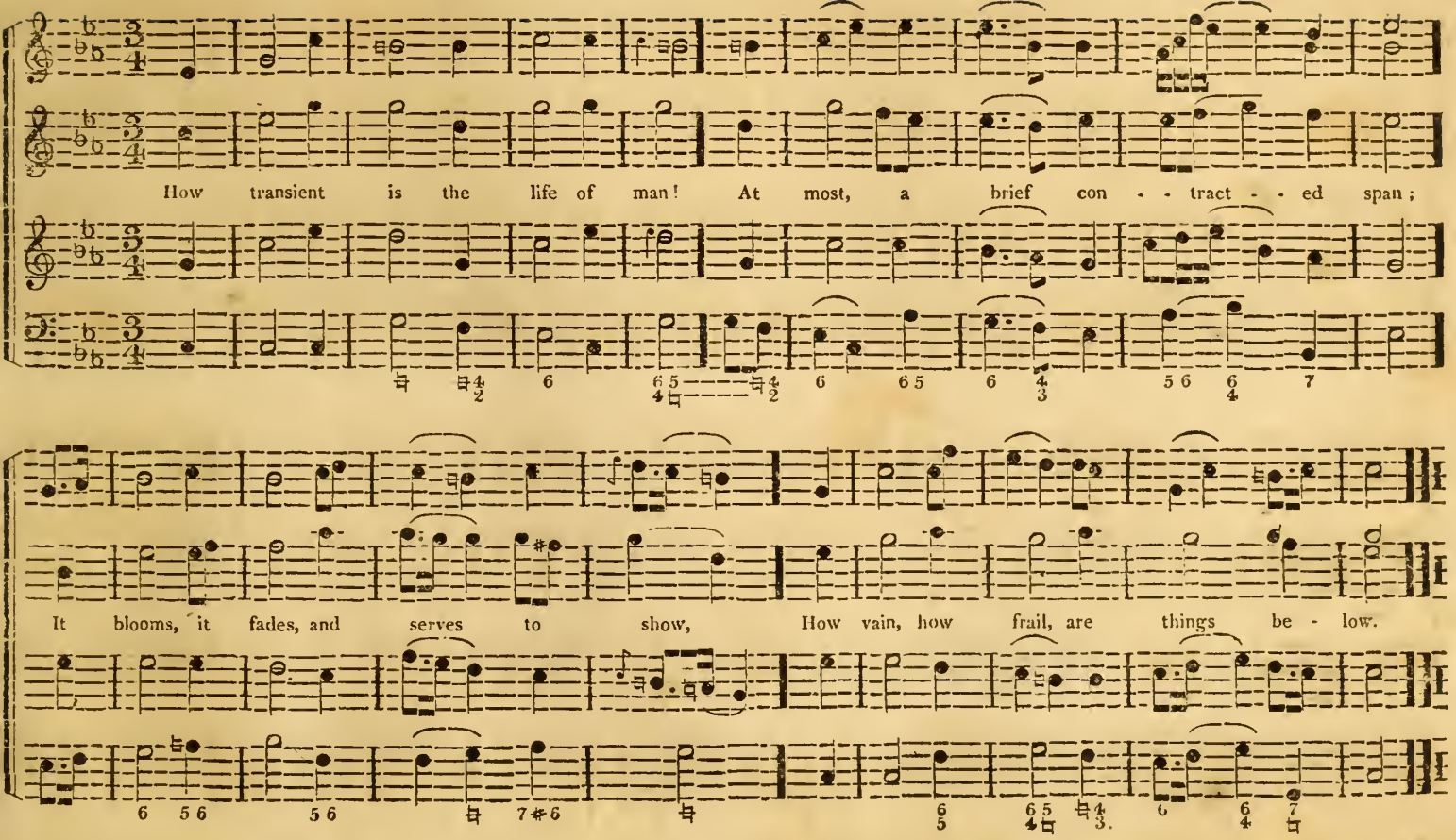
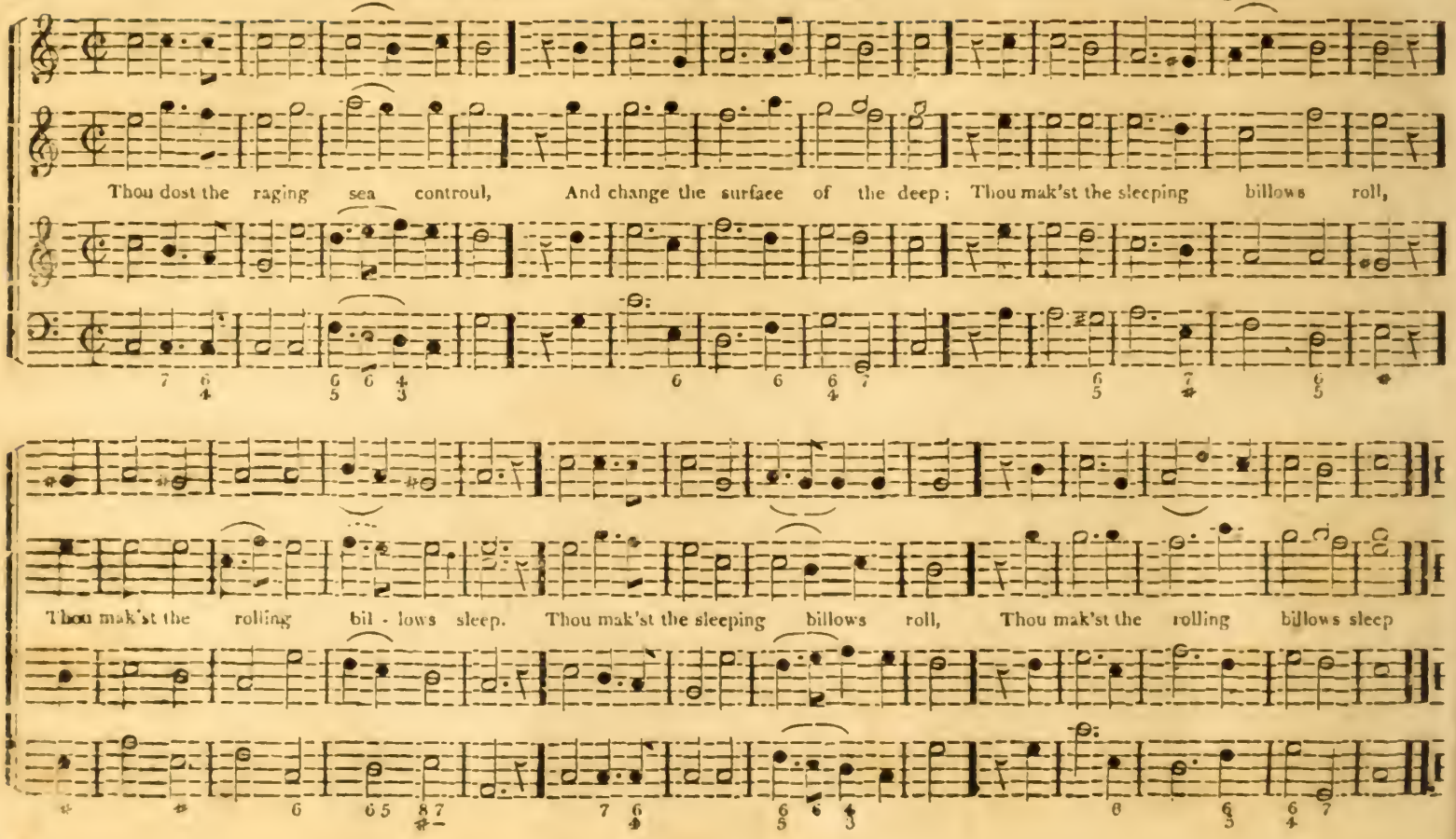
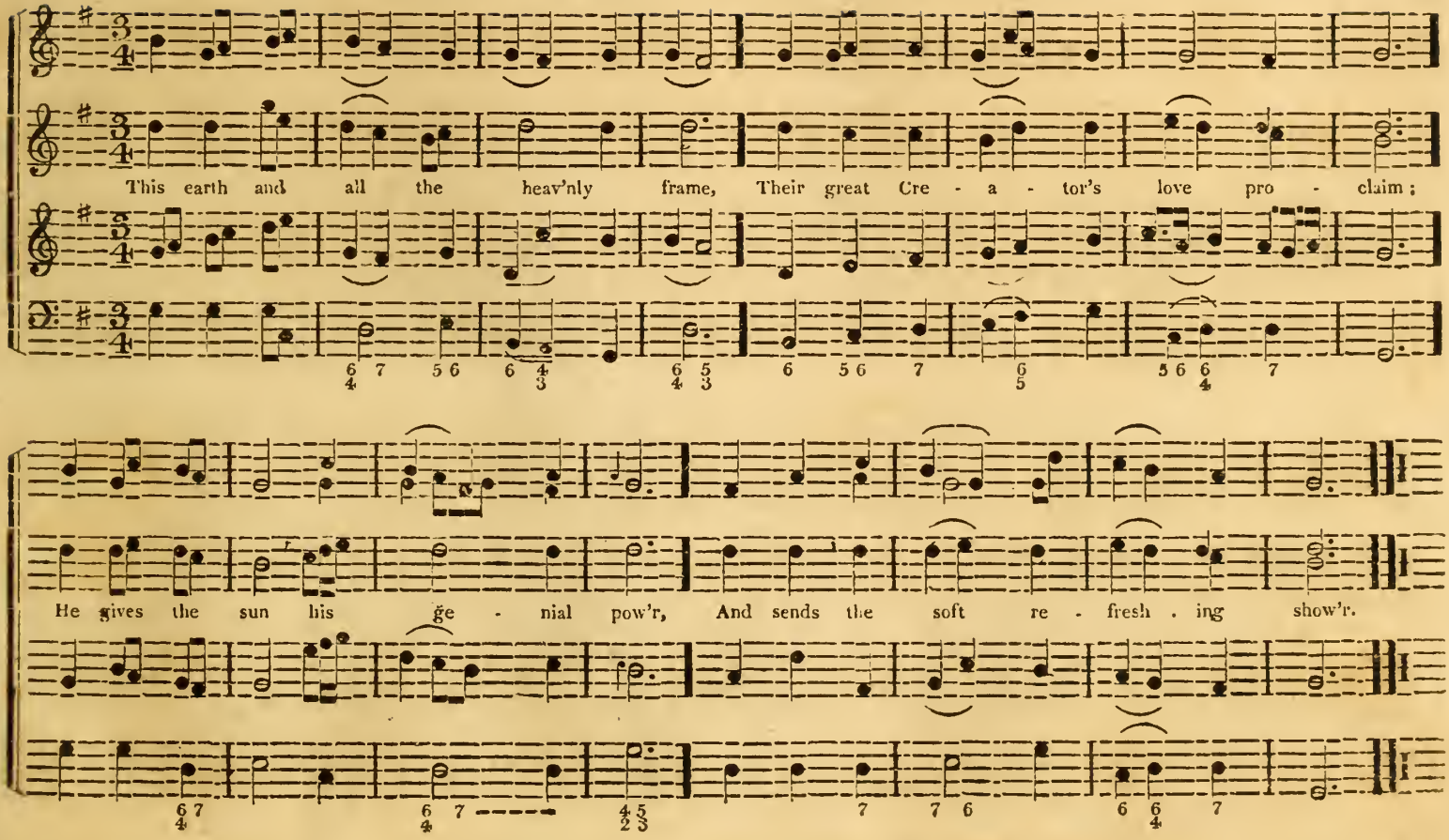

Awake, my soul, to hymns of praise, To God the song of triumph raise; Adorn'd with majes-
ty di - vine, What pomp, what glo - ry, Lord, are thine! What pomp, what glo - ry, Lord, are thine!

DRESDEN. L. M. or 6 lines.

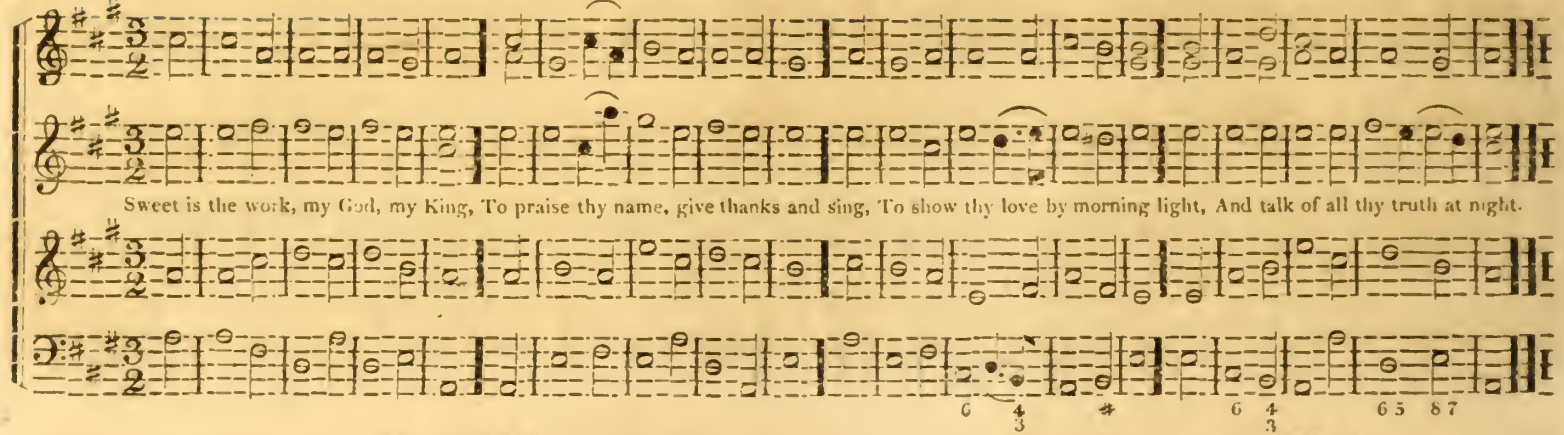

Finis.
Preserve me, Lord, in time of need, For succour to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee. D. C.

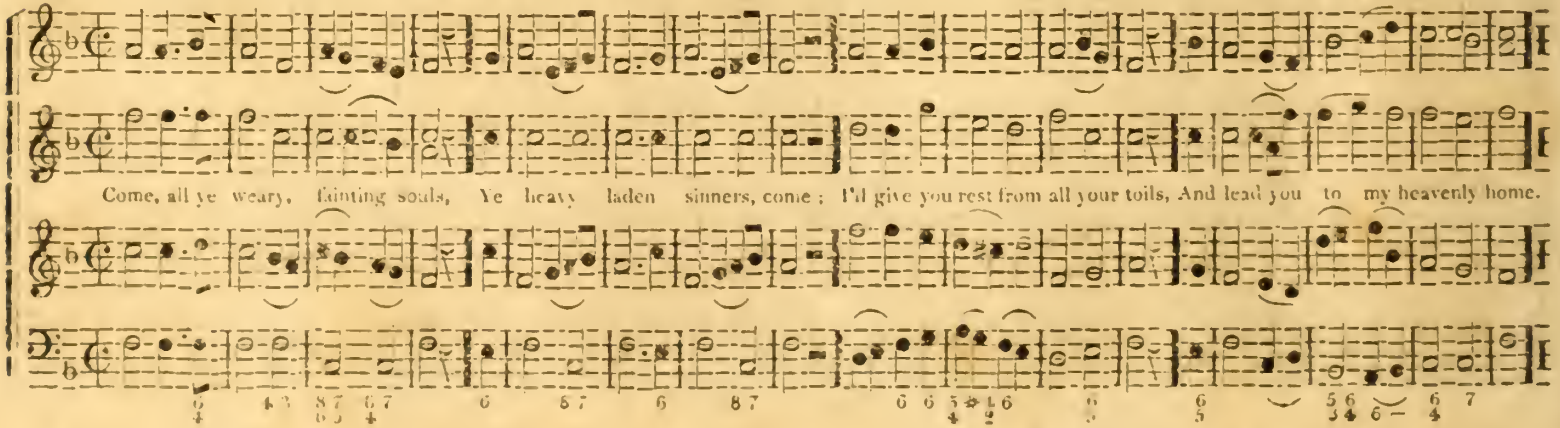
EVENING HYMN. L. M. Clark.

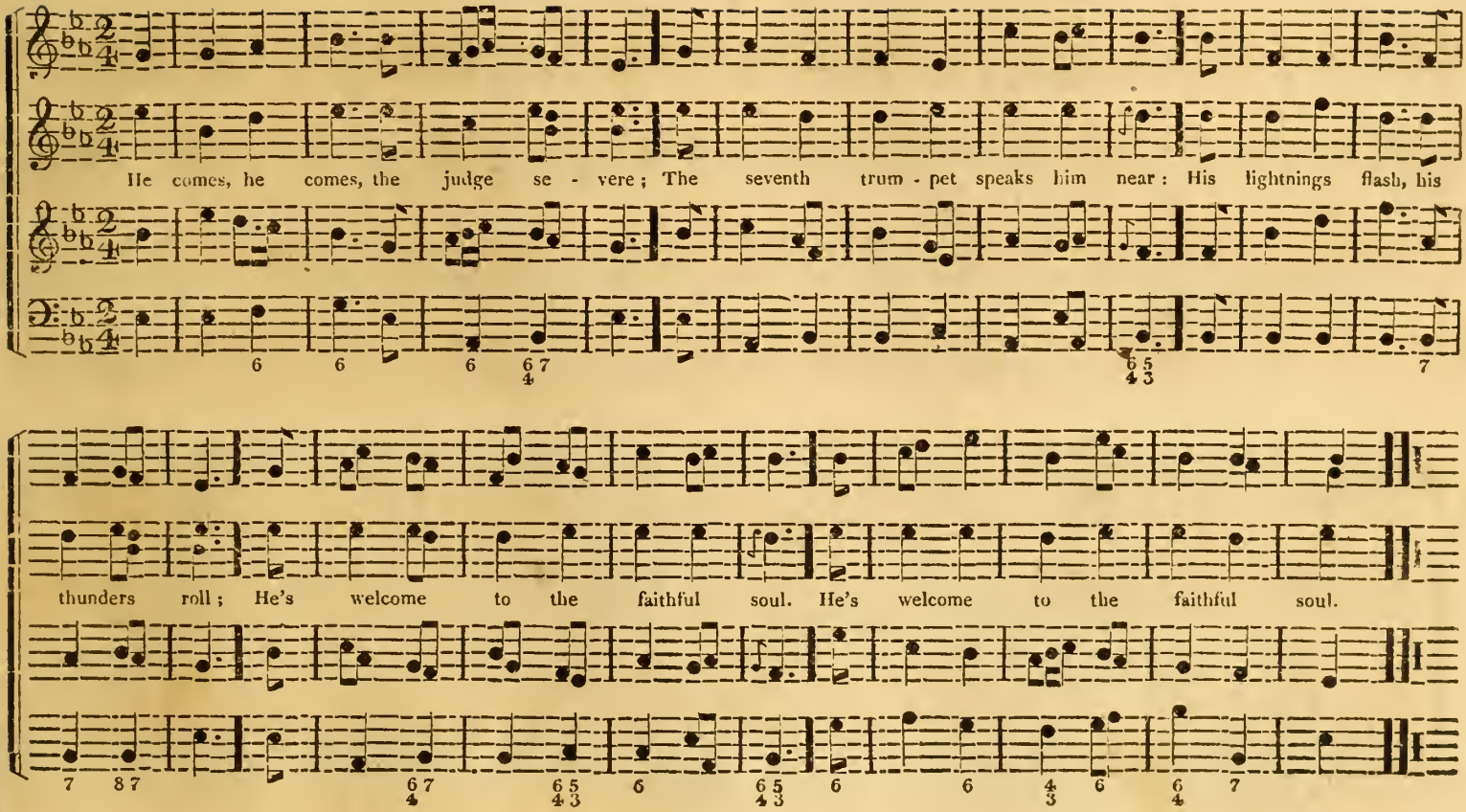

Sleep, downy sleep, come close my eyes, Tired with beholding vanities; Welcome, sweet sleep, that driv'st away The toils and follies of the day.

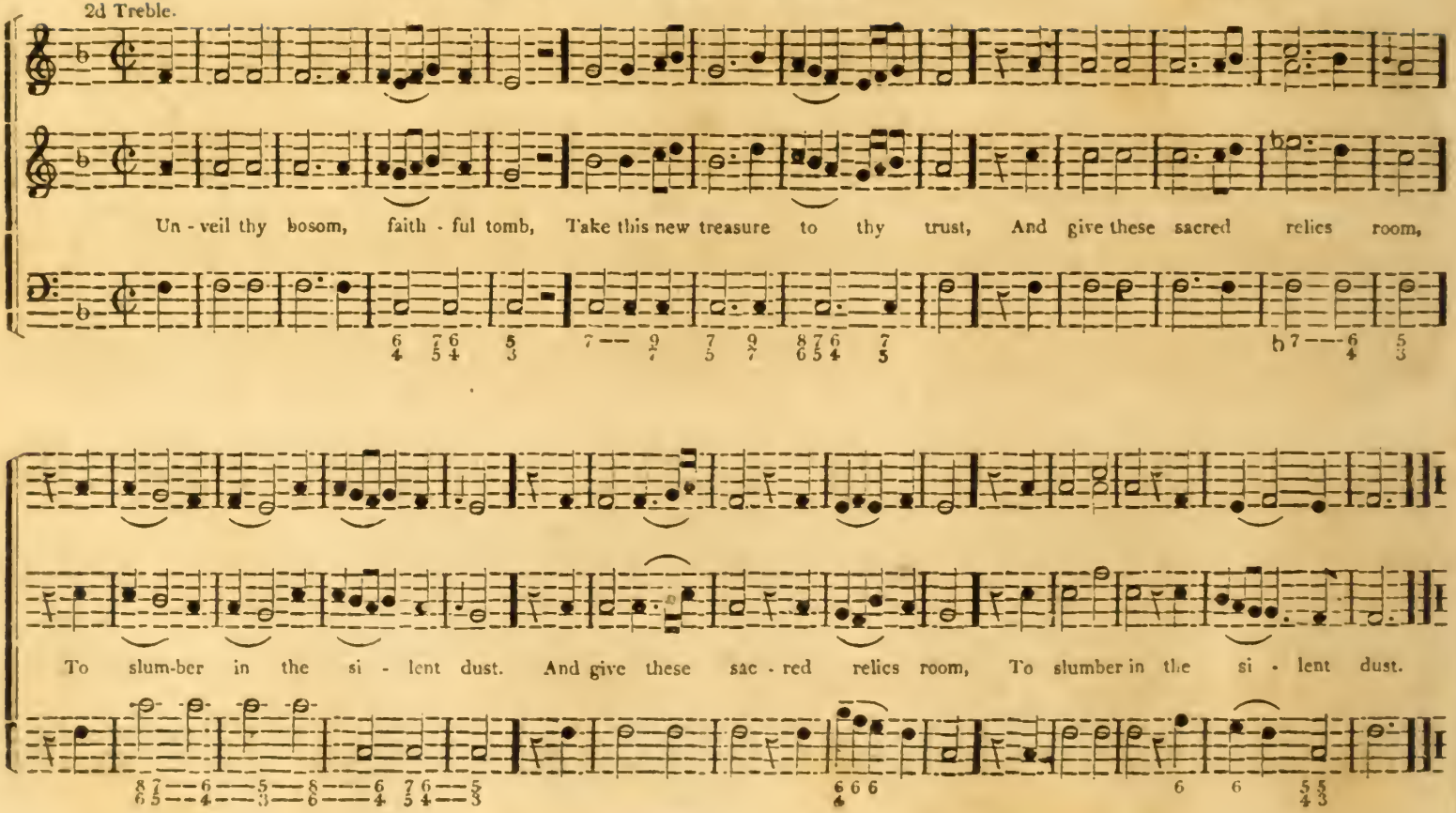

Come, gentle patience, smile on pain, Then dying hope revives again, And wipes the tear from sorrow's eye,
While faith points upwards to the sky. And wipes the tear from sorrow's eye, While faith points upwards to the sky.

To whom but thee shall mortals go, To find the true and living way, That leads us
thro' this world of woe, To the bright realms of end - less day. To the bright realms of endless day.

How transient is the life of man! At most, a brief con - - tract - - ed span;
It blooms, it fades, and serves to show, How vain, how frail, are things be - low.

Thou dost the raging sea controul, And change the surface of the deep; Thou mak'st the sleeping billows roll,
Thou mak'st the rolling bil - lows sleep. Thou mak'st the sleeping billows roll, Thou mak'st the rolling billows sleep

This earth and all the heav'nly frame, Their great Cre - a - tor's love pro - claim;
He gives the sun his ge - nial pow'r, And sends the soft re - fresh . ing show'r.

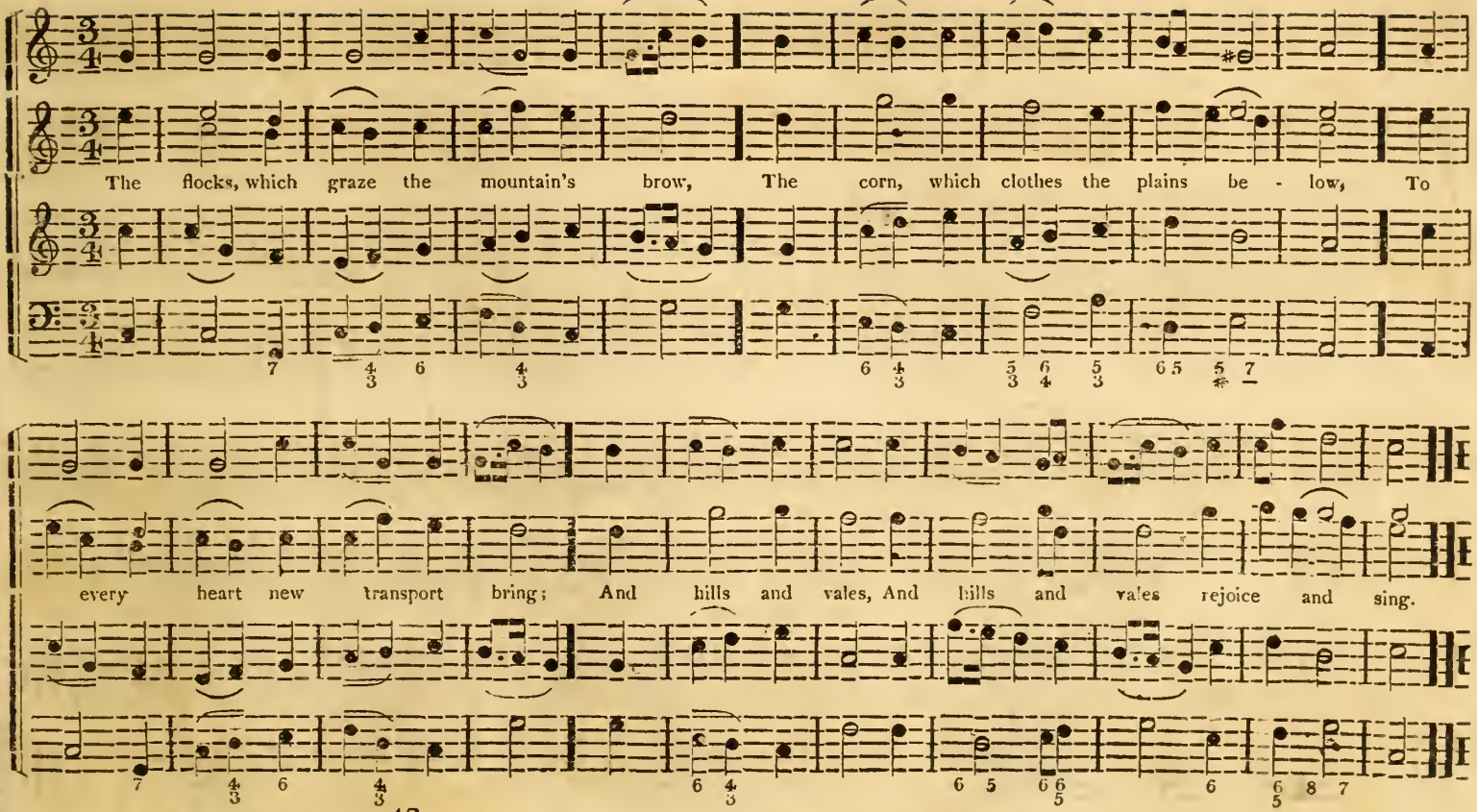
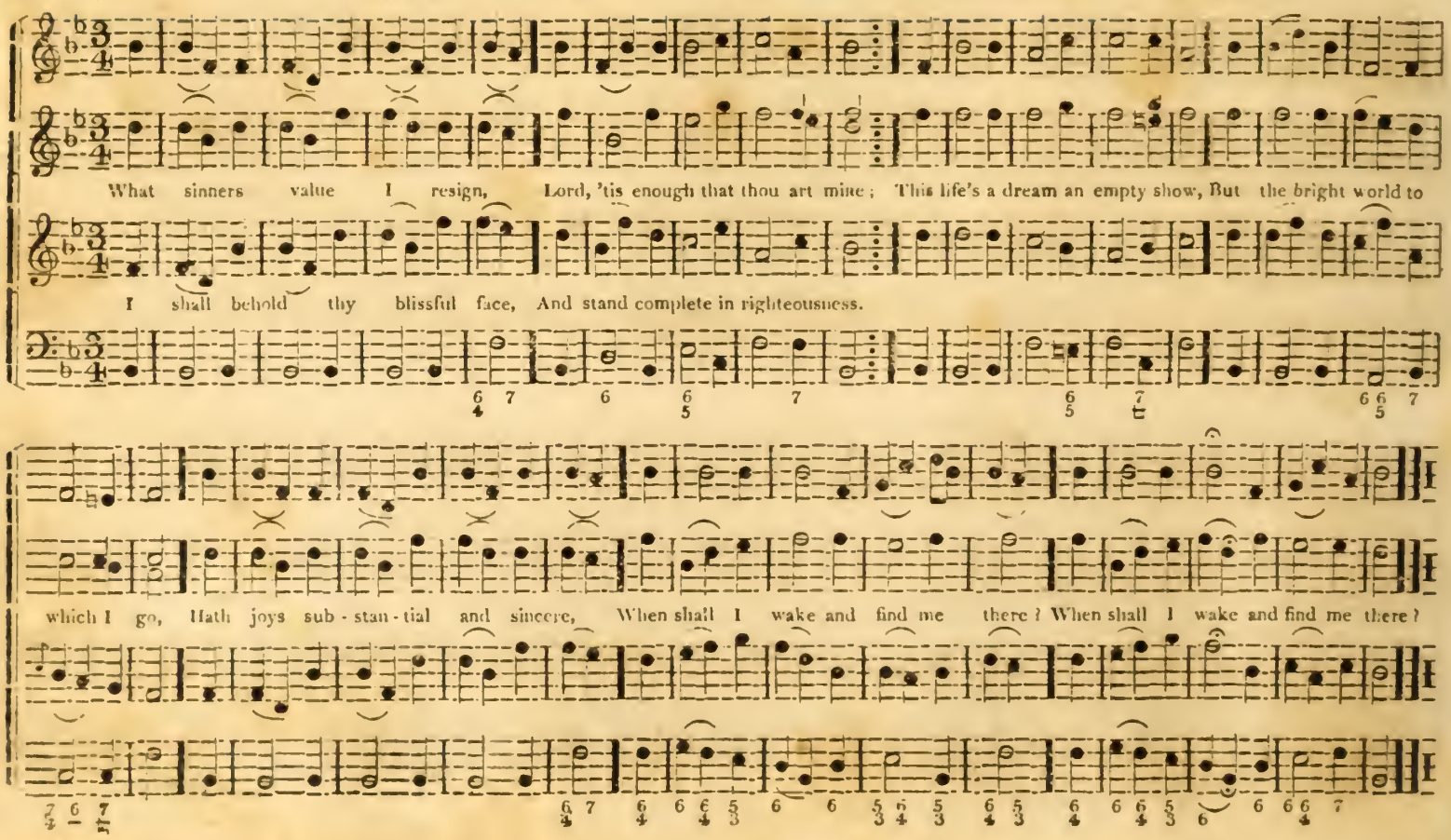
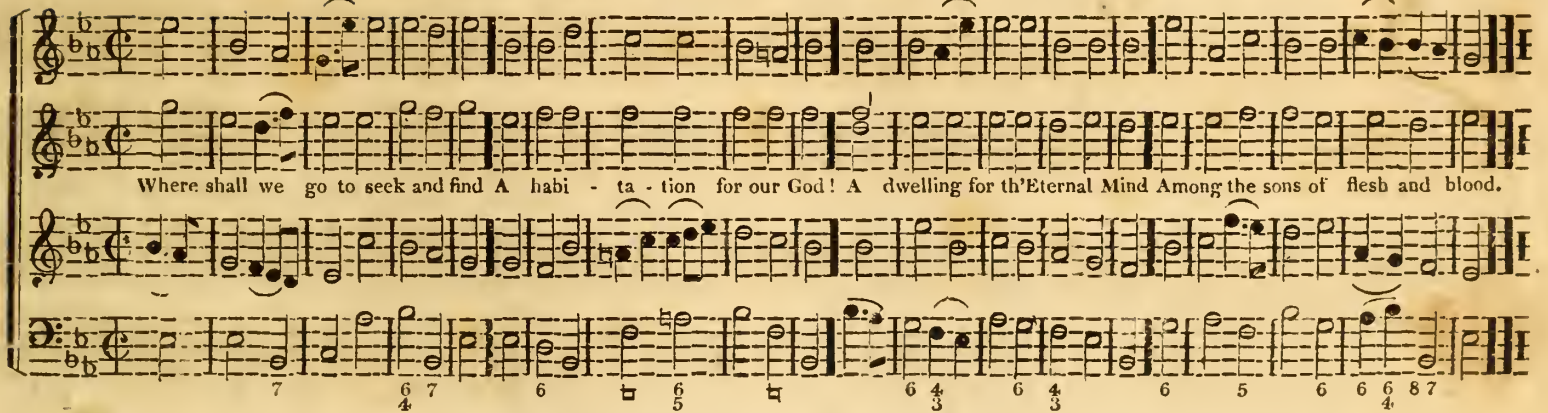
GREEN'S HUNDREDTH. L. M. Dr. Green.

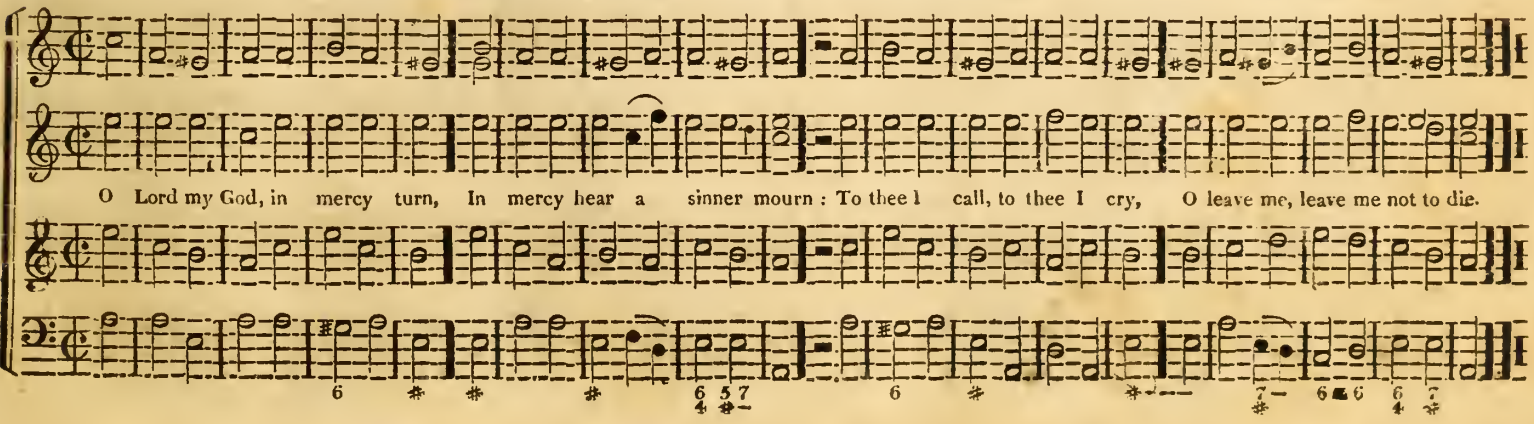

Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morning light, And talk of all thy truth at night.

HALIFAX. L. M. Dr. Madan.

Come, all ye weary, fainting souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And lead you to my heavenly home.


He comes, he comes, the judge se - vere; The seventh trum - pet speaks him near: His lightnings flash, his
thunders roll; He's welcome to the faithful soul. He's welcome to the faithful soul.

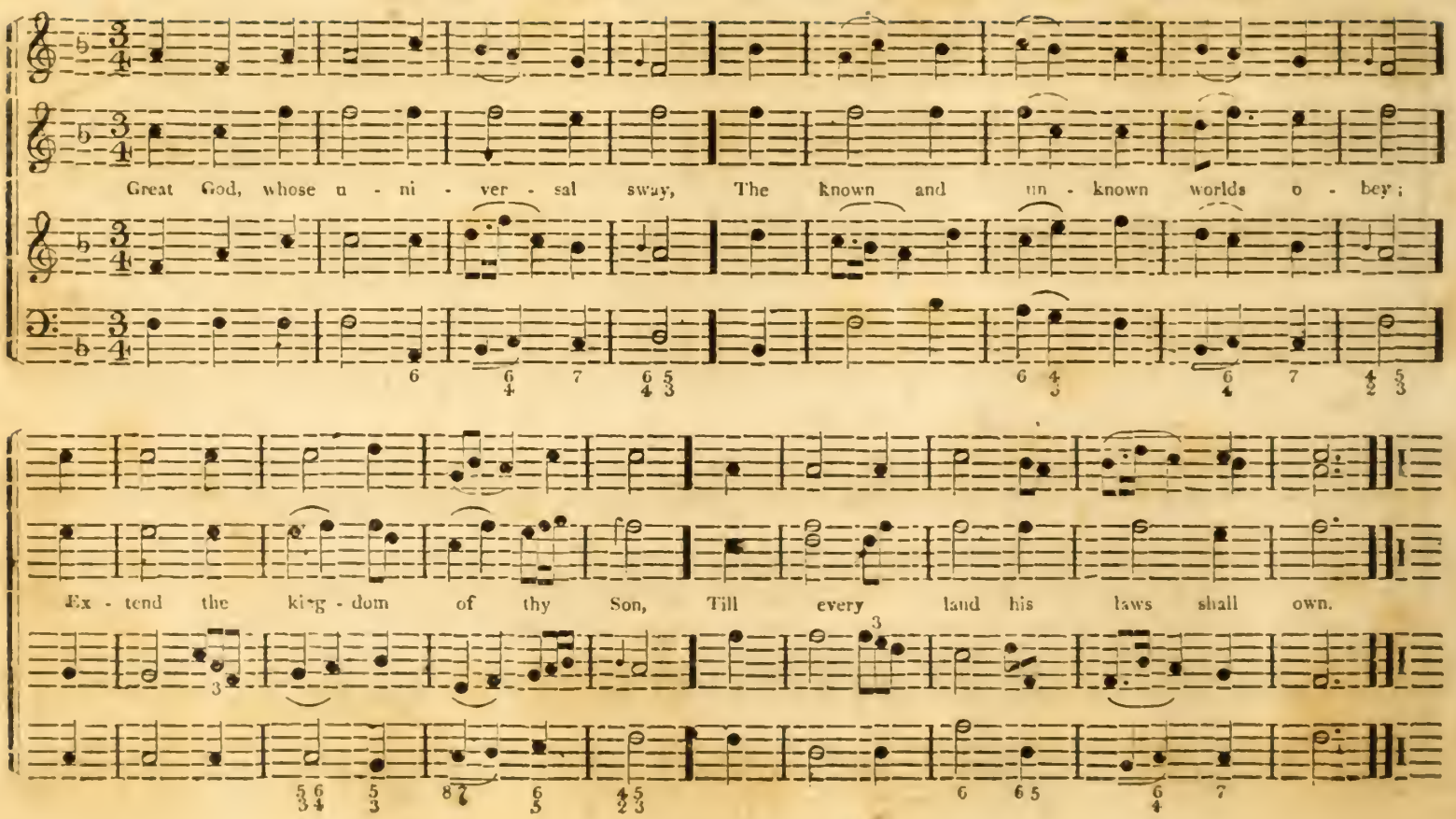
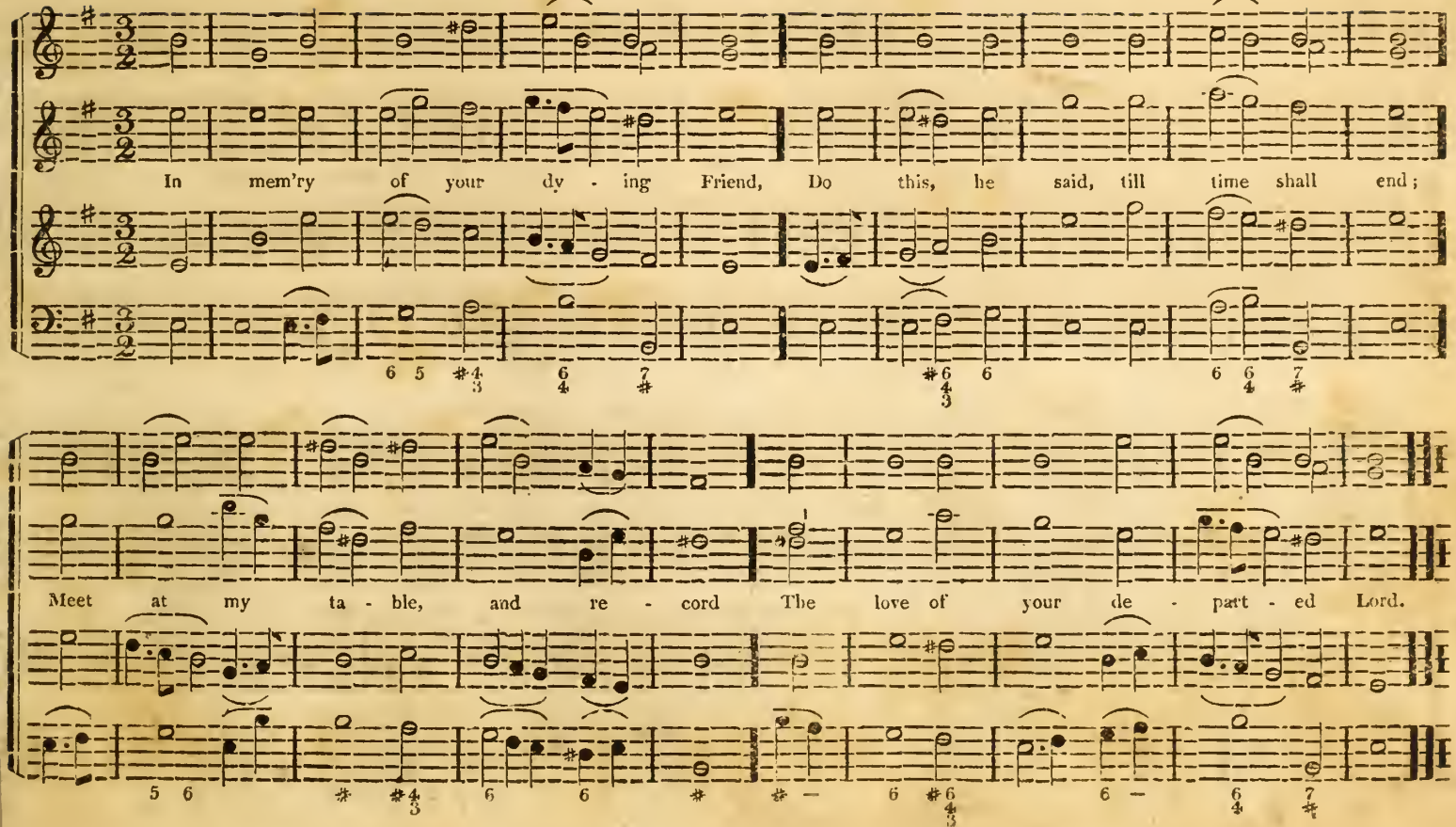

2d Treble.
Un - veil thy bosom, faith - ful tomb, Take this new treasure to thy trust, And give these sacred relics room,
To slum-ber in the si - lent dust. And give these sac - red relics room, To slumber in the si - lent dust.

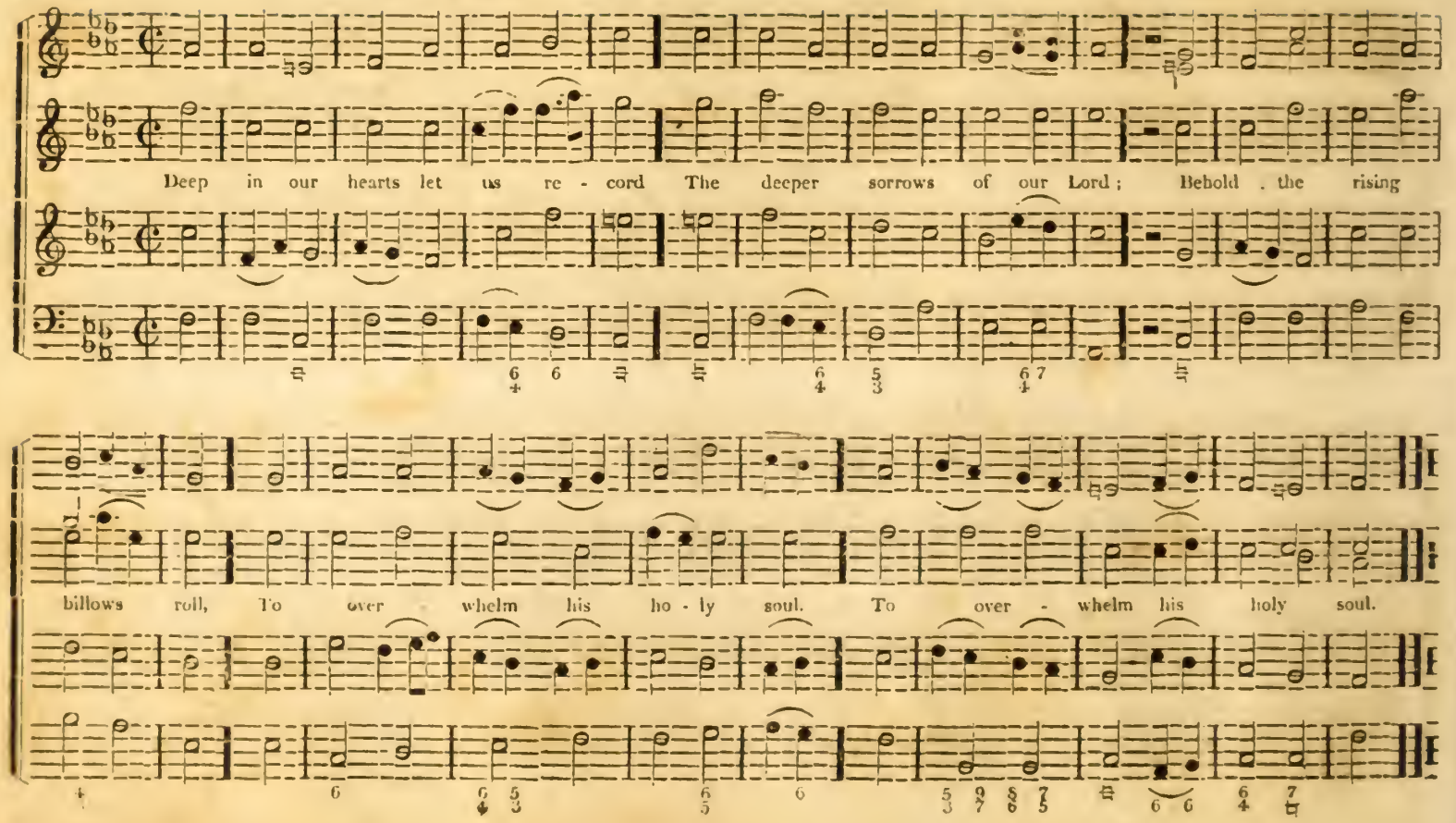

The flocks, which graze the mountain's brow, The corn, which clothes the plains be - low, To
every heart new transport bring; And hills and vales, And hills and vales rejoice and sing.

What sinners value I resign, Lord, 'tis enough that thou art mine; This life's a dream an empty show, But the bright world to
I shall behold thy blissful face, And stand complete in righteousness.
which I go, Hath joys sub-stan-tial and sincere, When shall I wake and find me there? When shall I wake and find me there?

Where shall we go to seek and find A habi - ta - tion for our God! A dwelling for th'Eternal Mind Among the sons of flesh and blood.

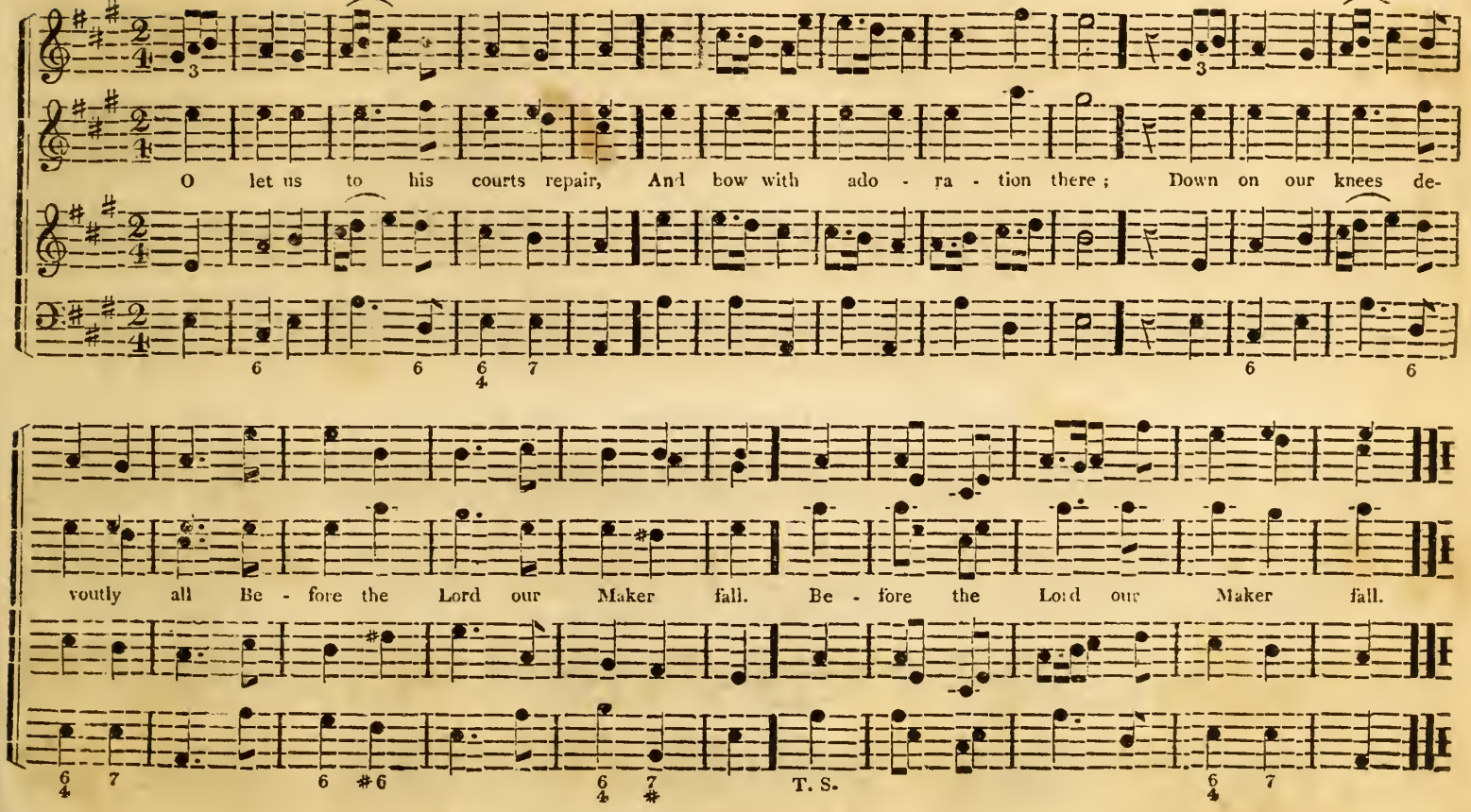
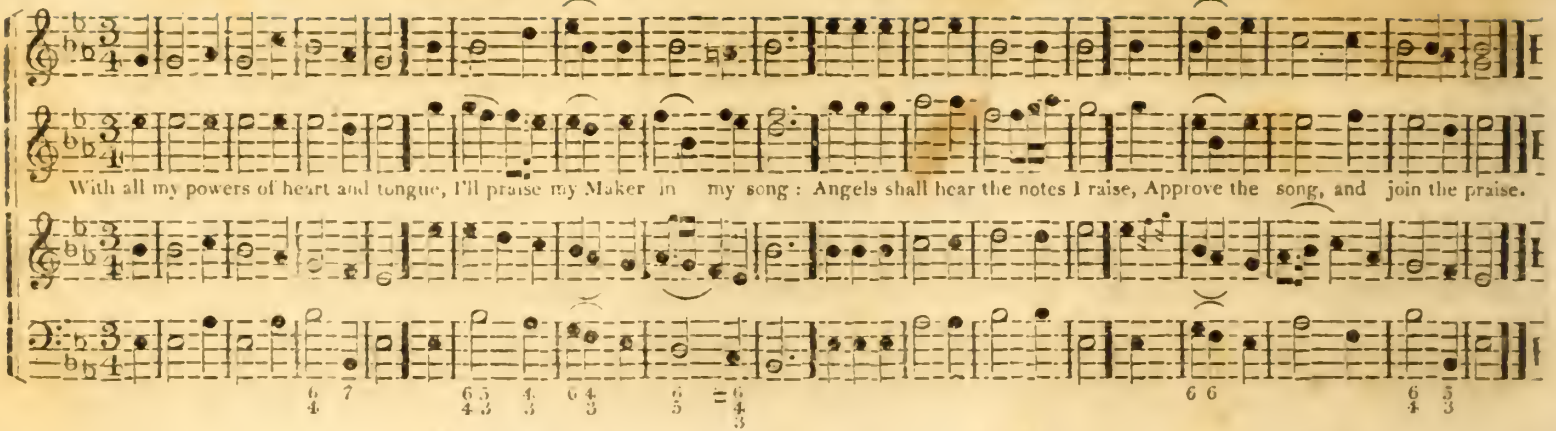
KIRKE. L. M.

O Lord my God, in mercy turn, In mercy hear a sinner mourn: To thee I call, to thee I cry, O leave me, leave me not to die.

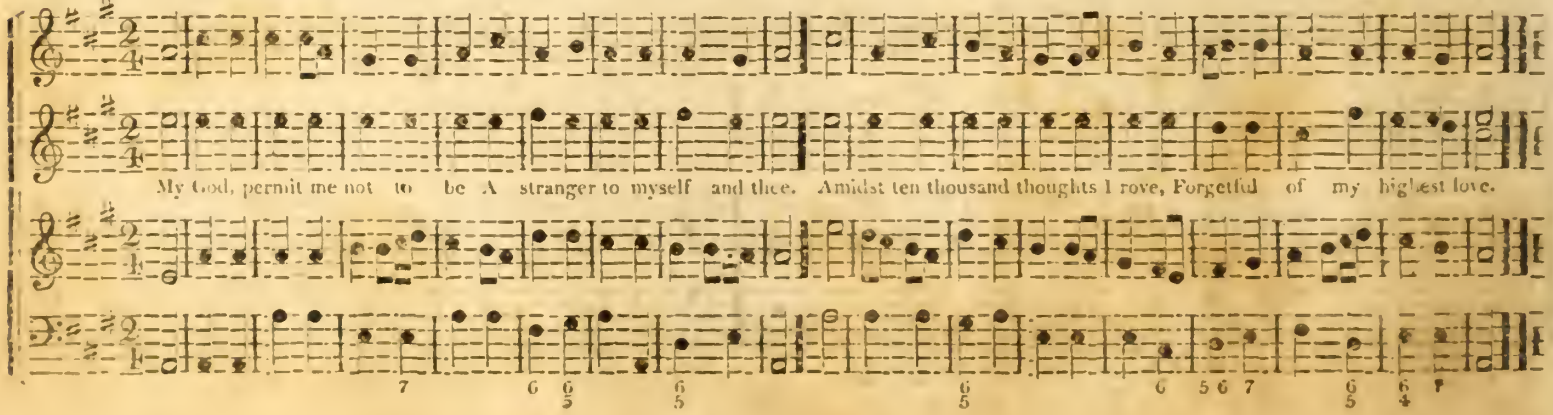
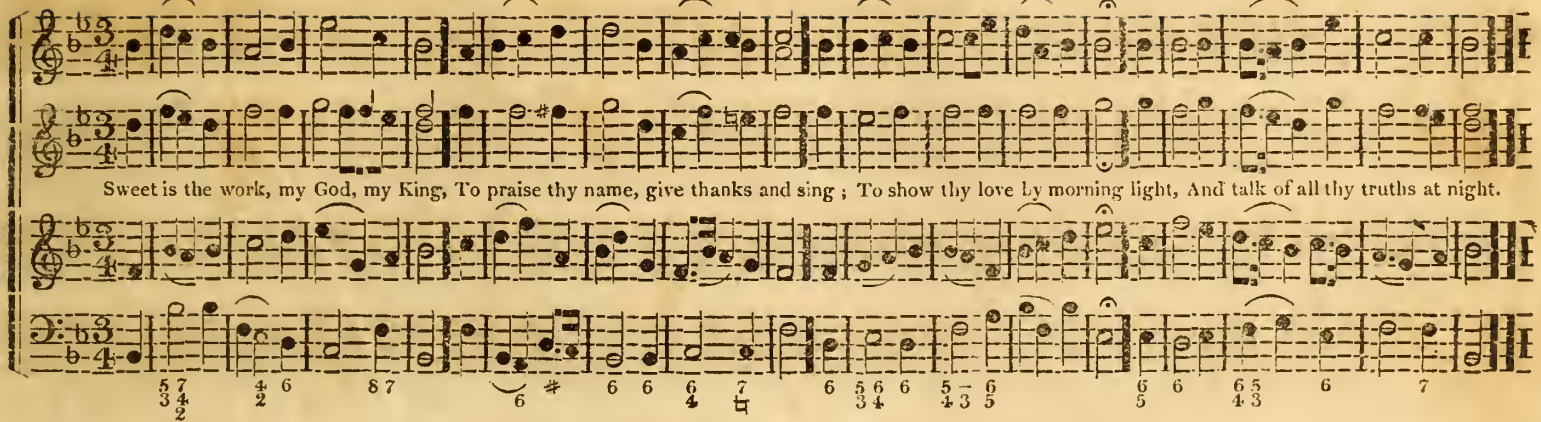
LEEDS. L. M.

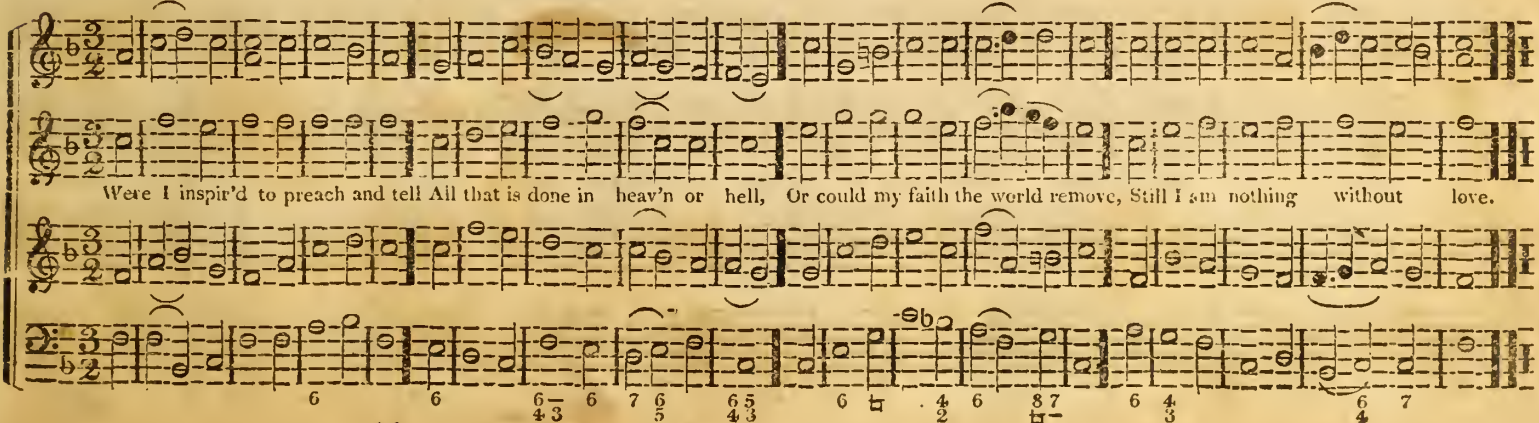
Dr. Madan.


Great God, whose u - ni - ver - sal sway, The known and un - known worlds o - bey;
Ex - tend the king - dom of thy Son, Till every land his laws shall own.

In mem'ry of your dy - ing Friend, Do this, he said, till time shall end;
Meet at my ta - ble, and re - cord The love of your de - part - ed Lord.

LIMERICK. L. M.

Deep in our hearts let us re - cord The deeper sorrows of our Lord; Behold the rising
billows roll, To over whelm his ho - ly soul. To over - whelm his holy soul.

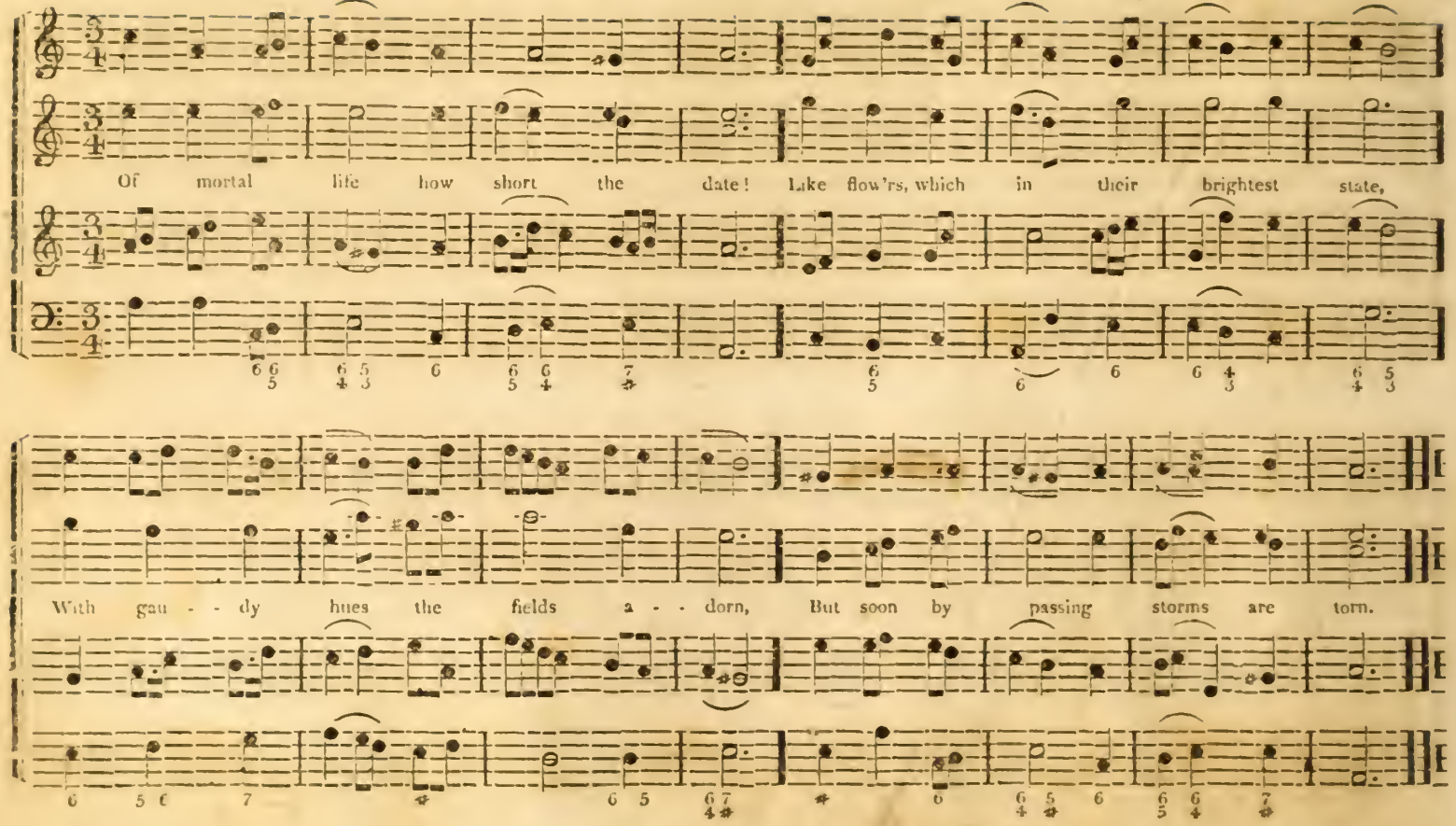

O let us to his courts repair, And bow with ado - ra - tion there; Down on our knees de-
voutly all Be - fore the Lord our Maker fall. Be - fore the Lord our Maker fall.
T. S.

With all my powers of heart and tongue, I'll praise my Maker in my song: Angels shall hear the notes I raise, Approve the song, and join the praise.

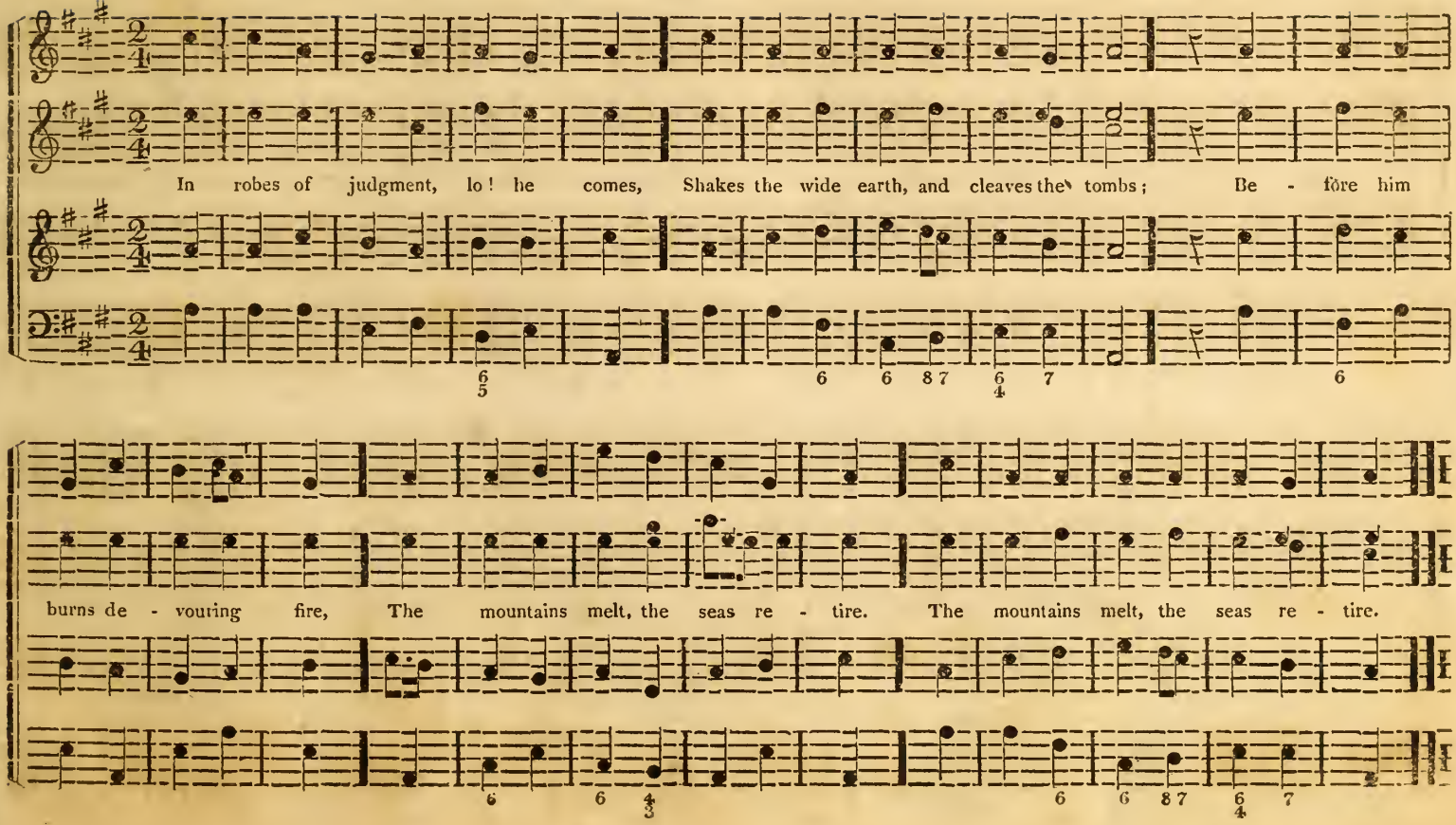
MAGDALEN, or Evening Hymn. L. M. Tallis.


Sweet is the work, my God, my King, To praise thy name, give thanks and sing ; To show thy love by morning light, And talk of all thy truths at night.

MAYHEW. L. M.

Were I inspir'd to preach and tell All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love.

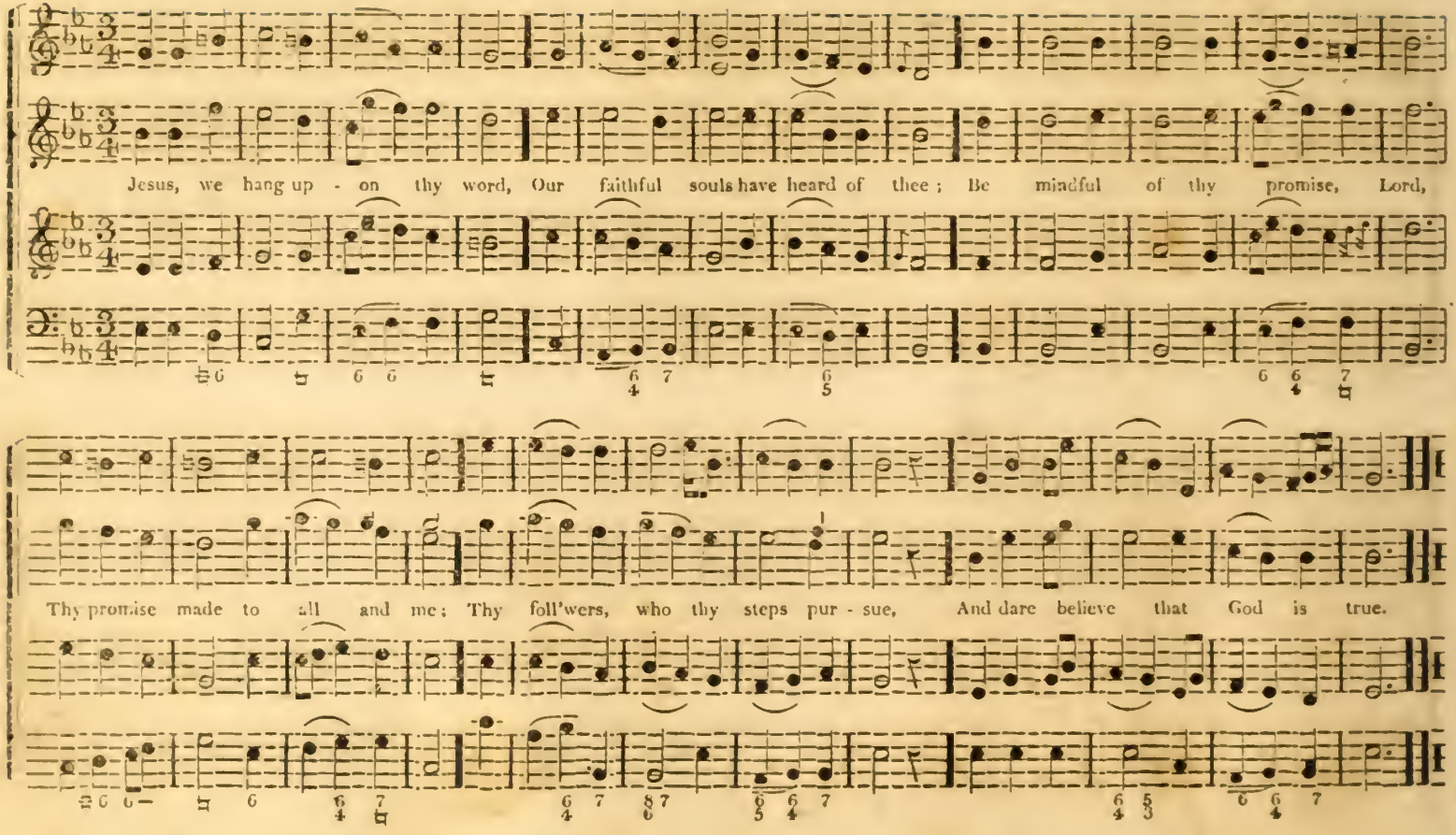
MAURICE. L. M.

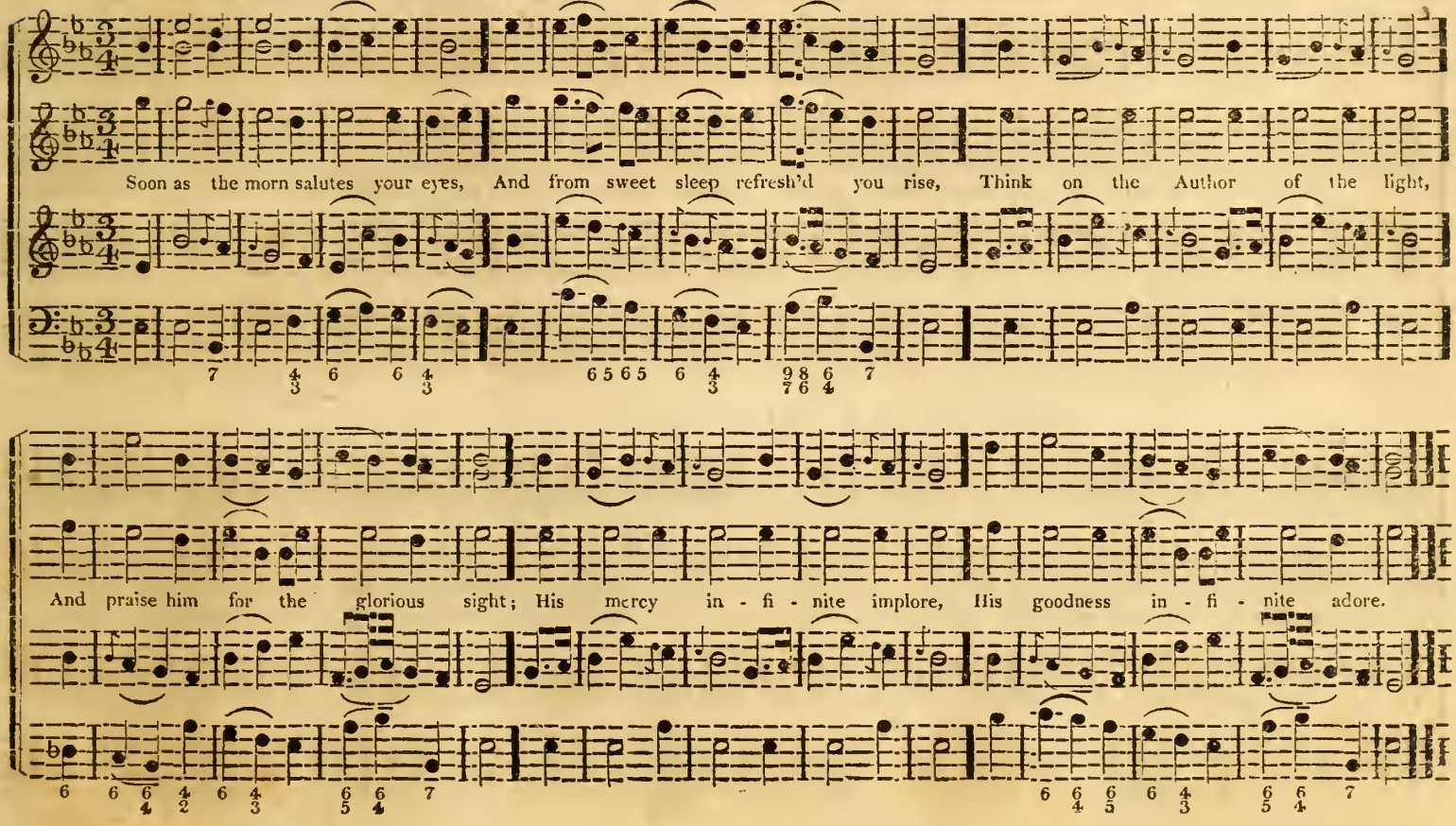
Air by Dr. Green.

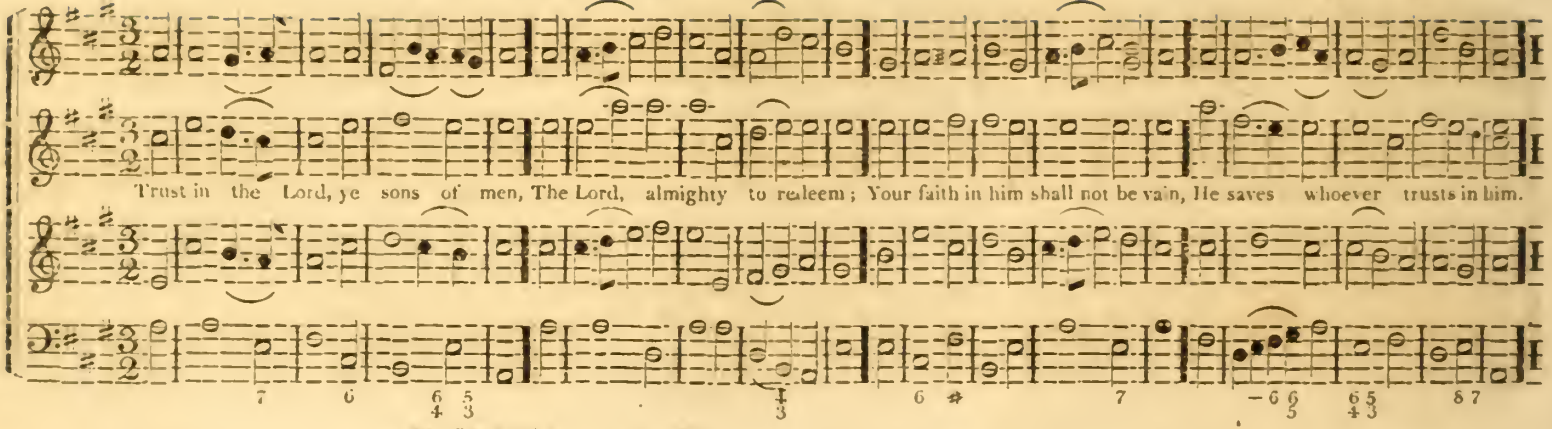

Of mortal life how short the date! Like flow'rs, which in their brightest state,
With gau - - dy hues the fields a - - dorn, But soon by passing storms are torn.

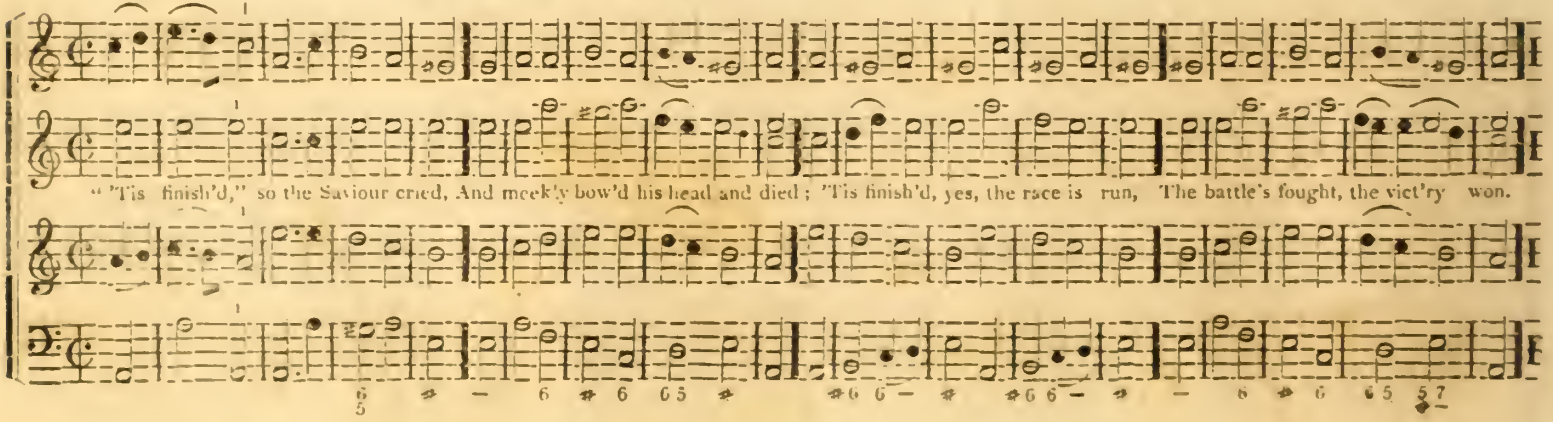

In robes of judgment, lo! he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him
burns de - vouring fire, The mountains melt, the seas re - tire. The mountains melt, the seas re - tire.

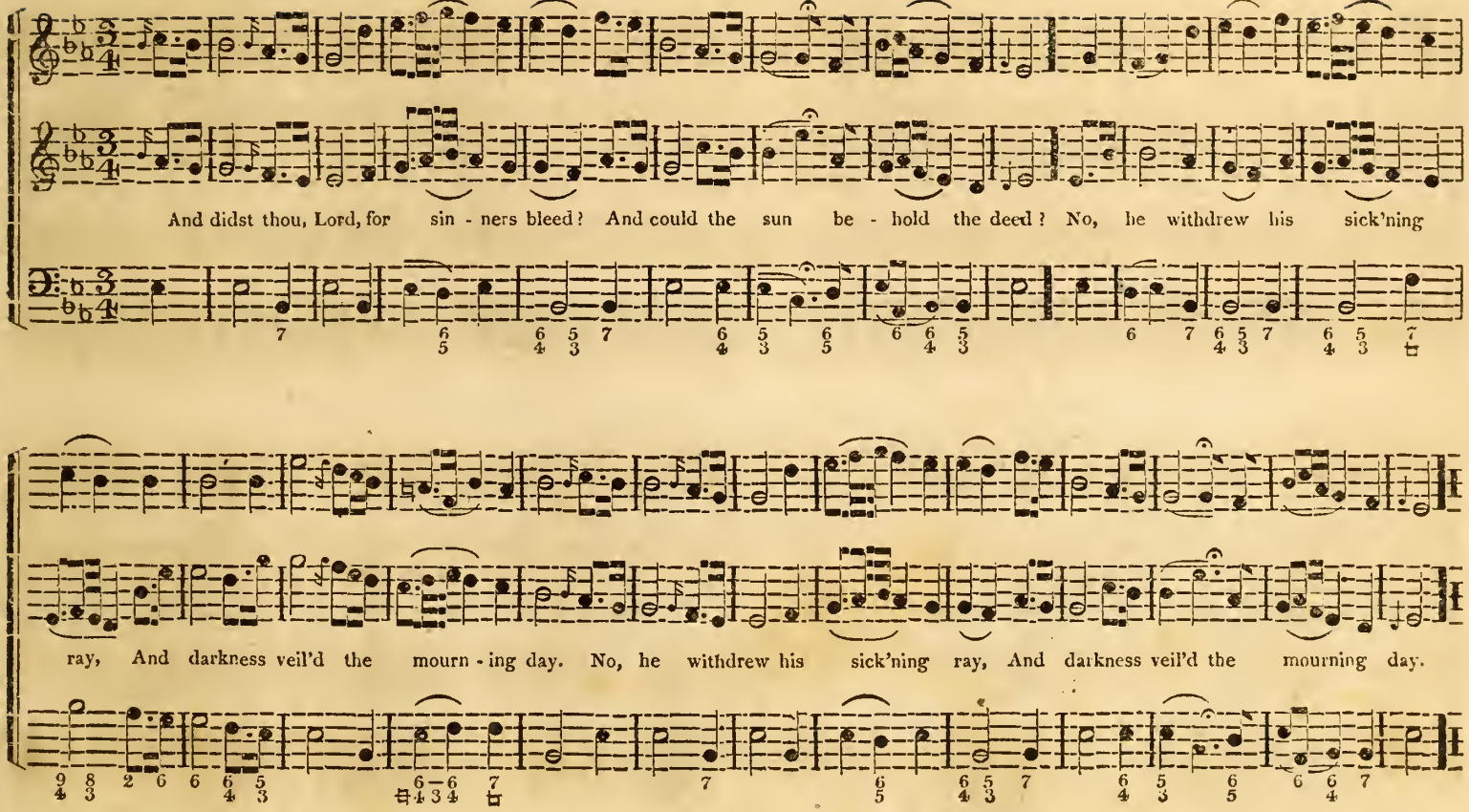
MORDEN. L. M. 6 lines. Dr. Madan.

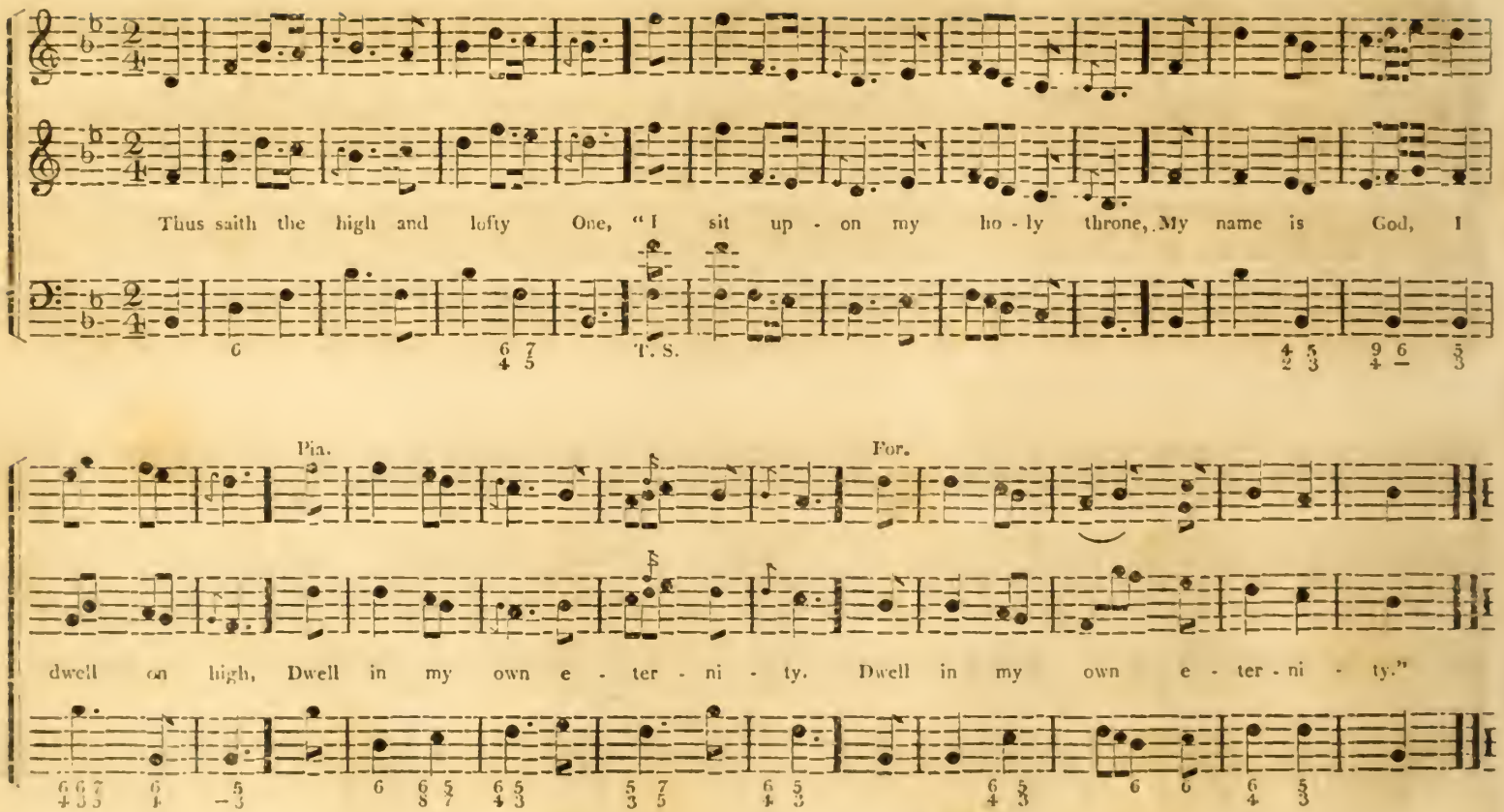

Jesus, we hang up - on thy word, Our faithful souls have heard of thee; Be mindful of thy promise, Lord,
Thy promise made to all and me; Thy foll'wers, who thy steps pur - sue, And dare believe that God is true.

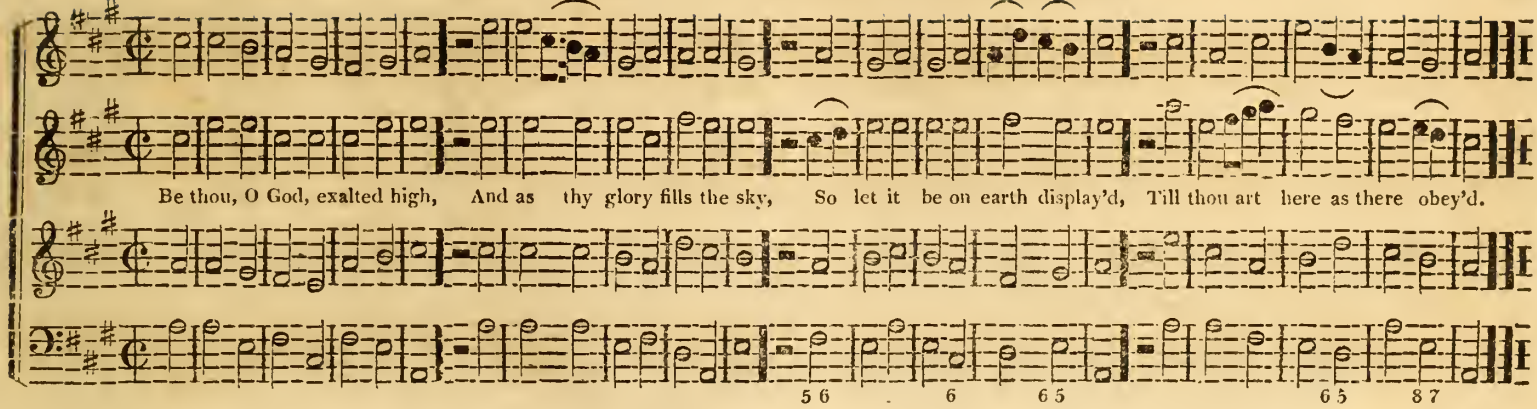

Soon as the morn salutes your eyes, And from sweet sleep refresh'd you rise, Think on the Author of the light,
And praise him for the glorious sight; His mercy in - fi - nite implore, His goodness in - fi - nite adore.

MODENA. L. M. Dr. Hayes.

Trust in the Lord, ye sons of men, The Lord, almighty to redeem; Your faith in him shall not be vain, He saves whoever trusts in him.

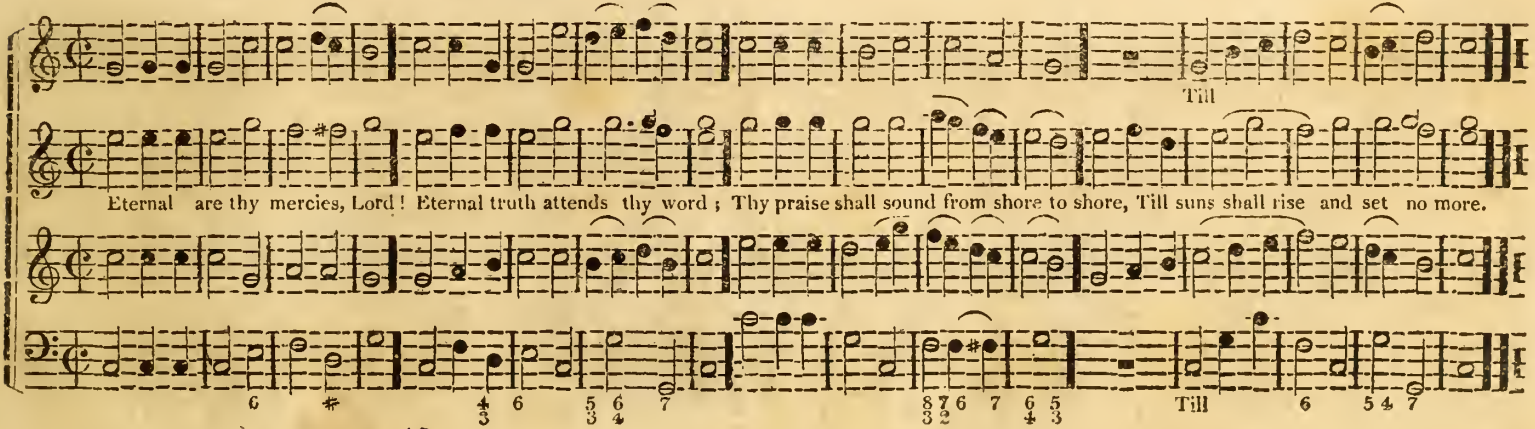
MUNICH. L. M.

"'Tis finish'd," so the Saviour cried, And meekly bow'd his head and died; 'Tis finish'd, yes, the race is run, The battle's fought, the vict'ry won.


And didst thou, Lord, for sin - ners bleed? And could the sun be - hold the deed? No, he withdrew his sick'ning
ray, And darkness veil'd the mourn - ing day. No, he withdrew his sick'ning ray, And darkness veil'd the mourning day.

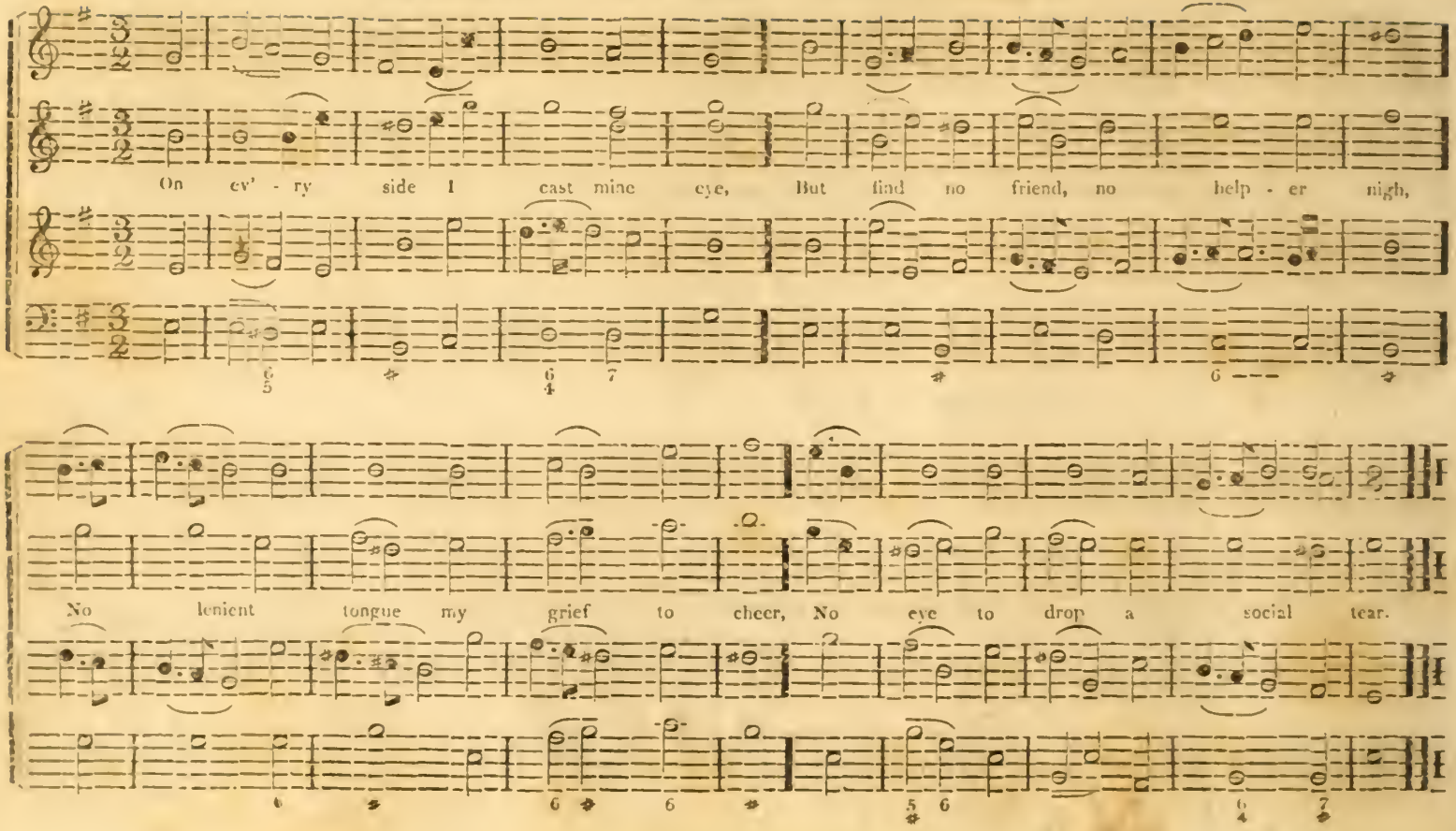
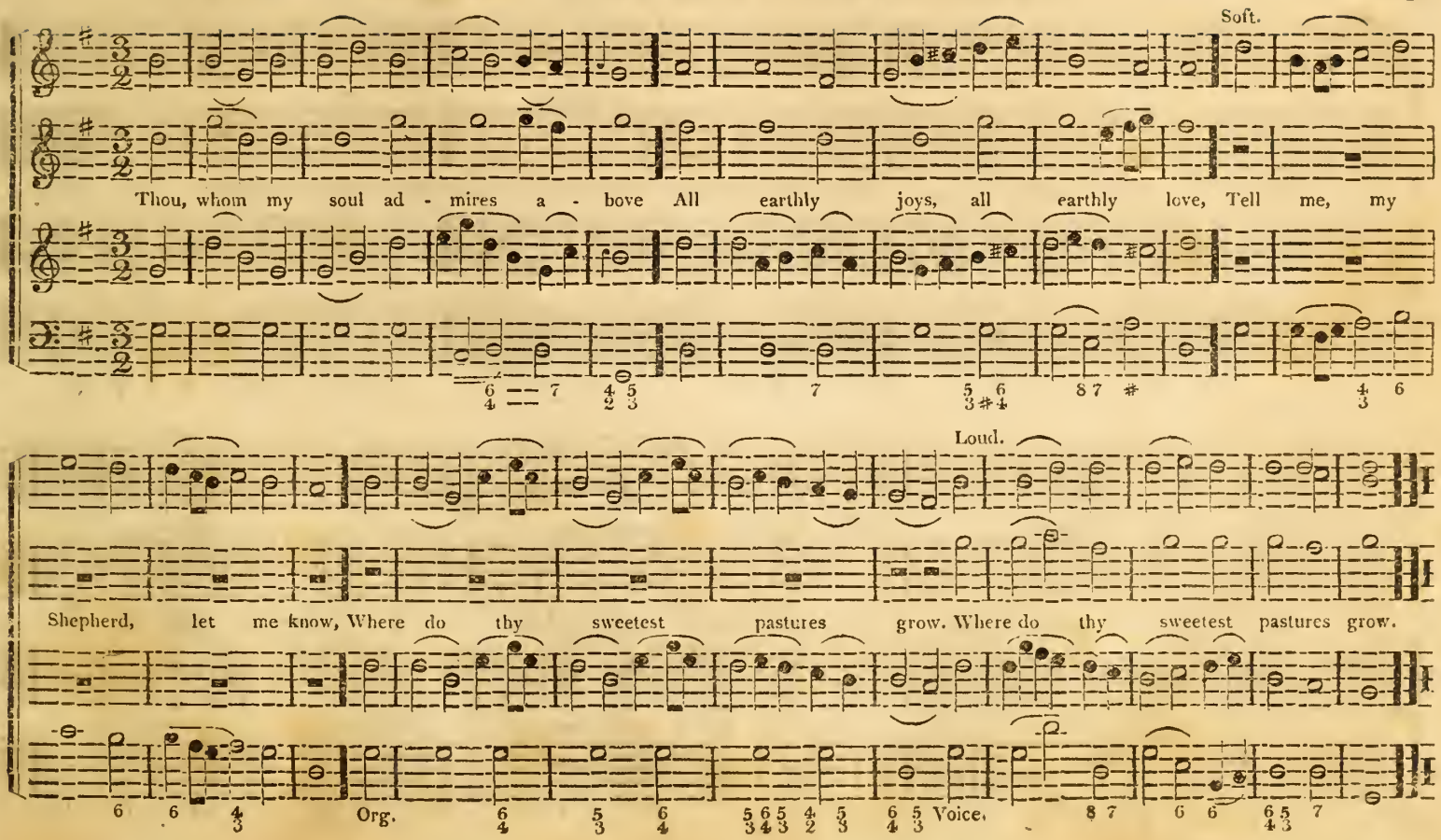
NANTWICH. L. M. Dr. Madan.

Thus saith the high and lofty One, "I sit up - on my ho - ly throne, My name is God, I
T. S.
Pia.
For.
dwell on high, Dwell in my own e - ter - ni - ty. Dwell in my own e - ter - ni - ty."

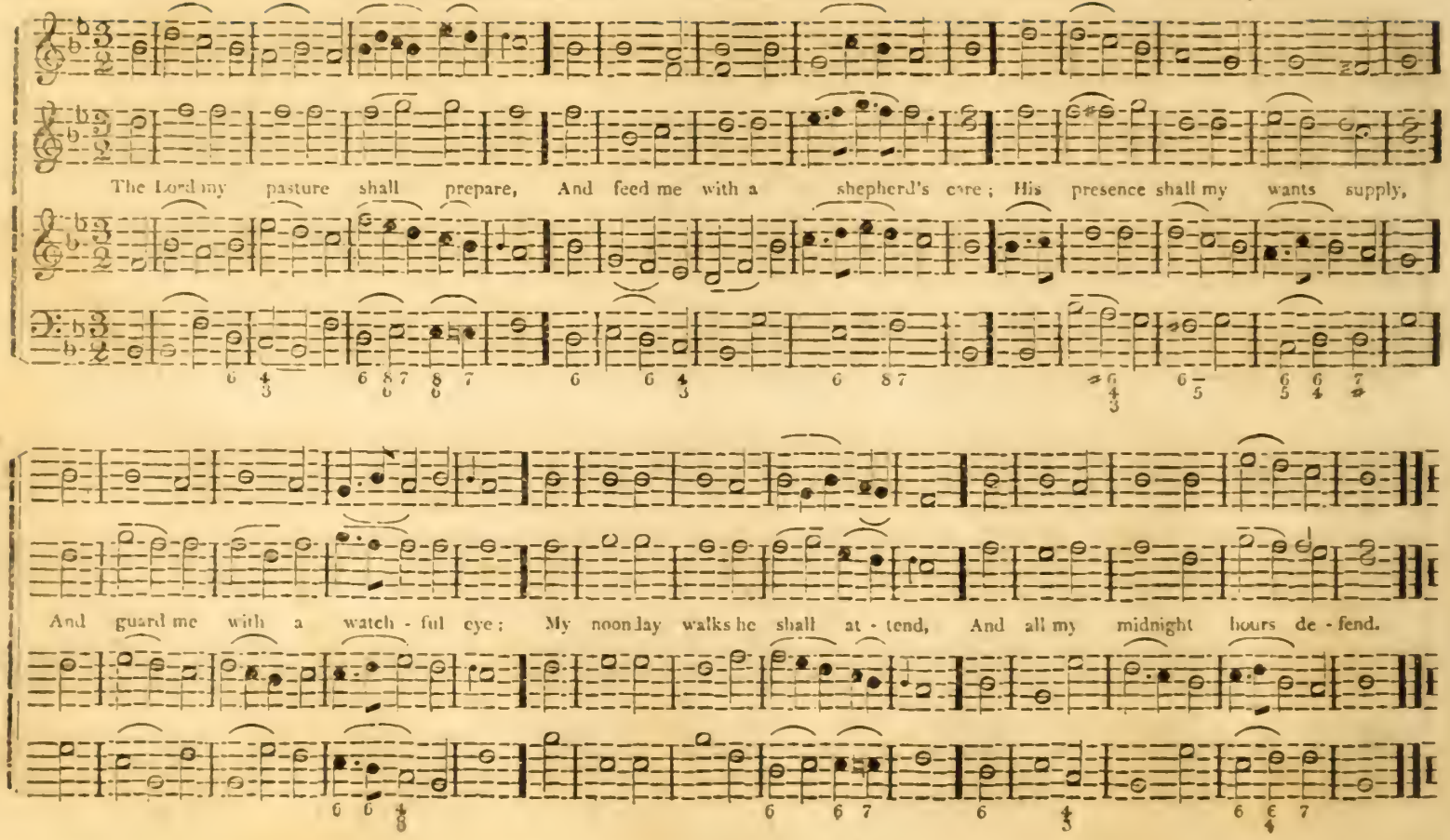
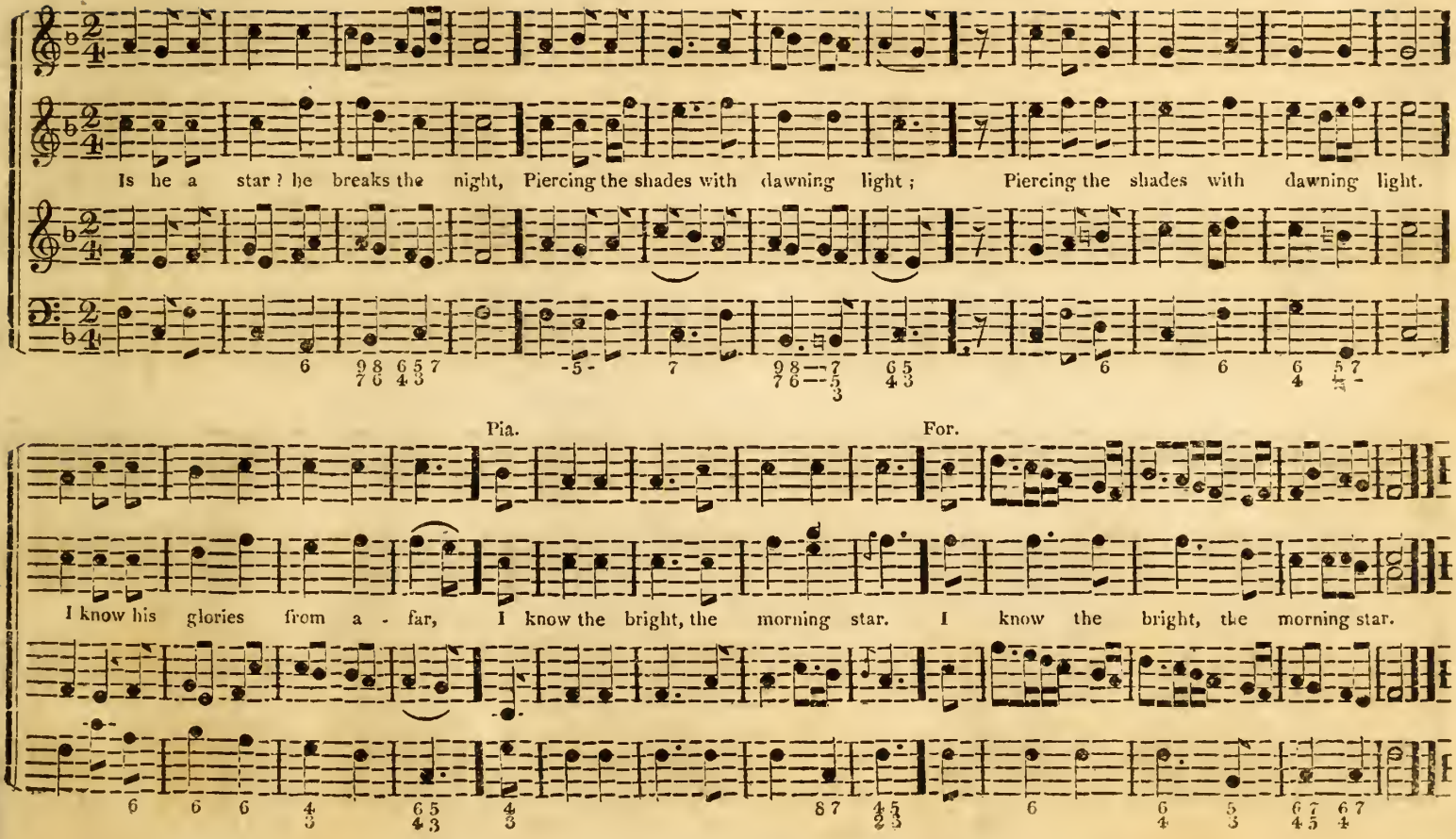

Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.

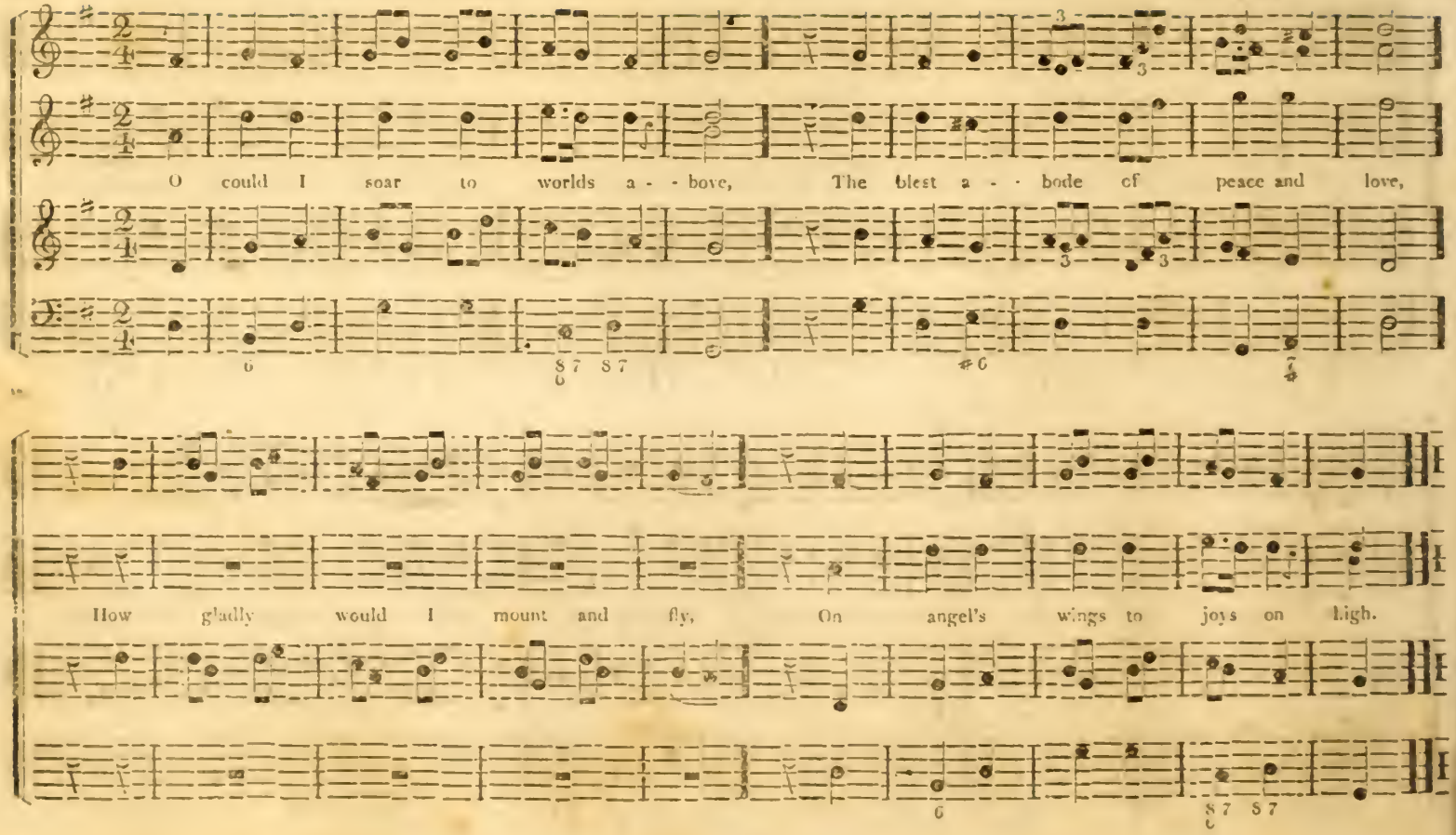
ORLAND. L. M.

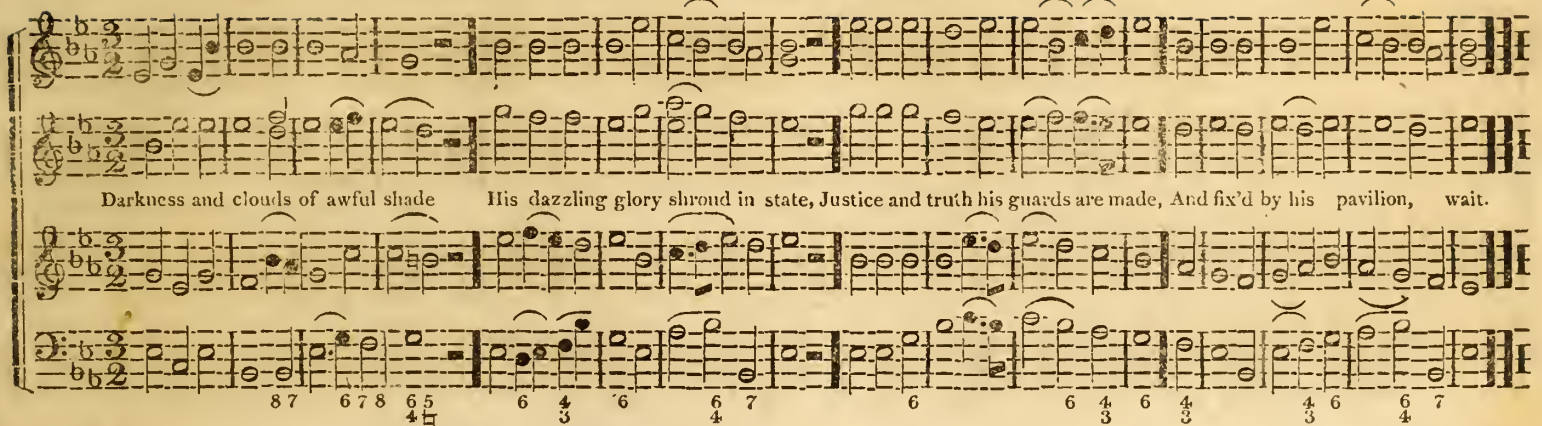

Till
Eternal are thy mercies, Lord! Eternal truth attends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.
Till

OXFORD. L. M.

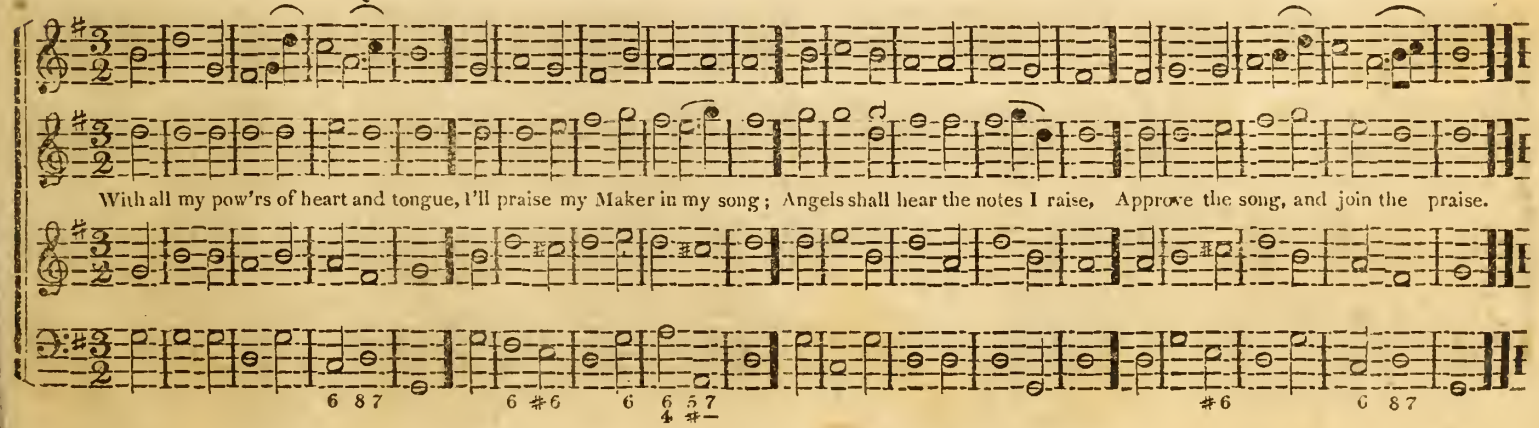
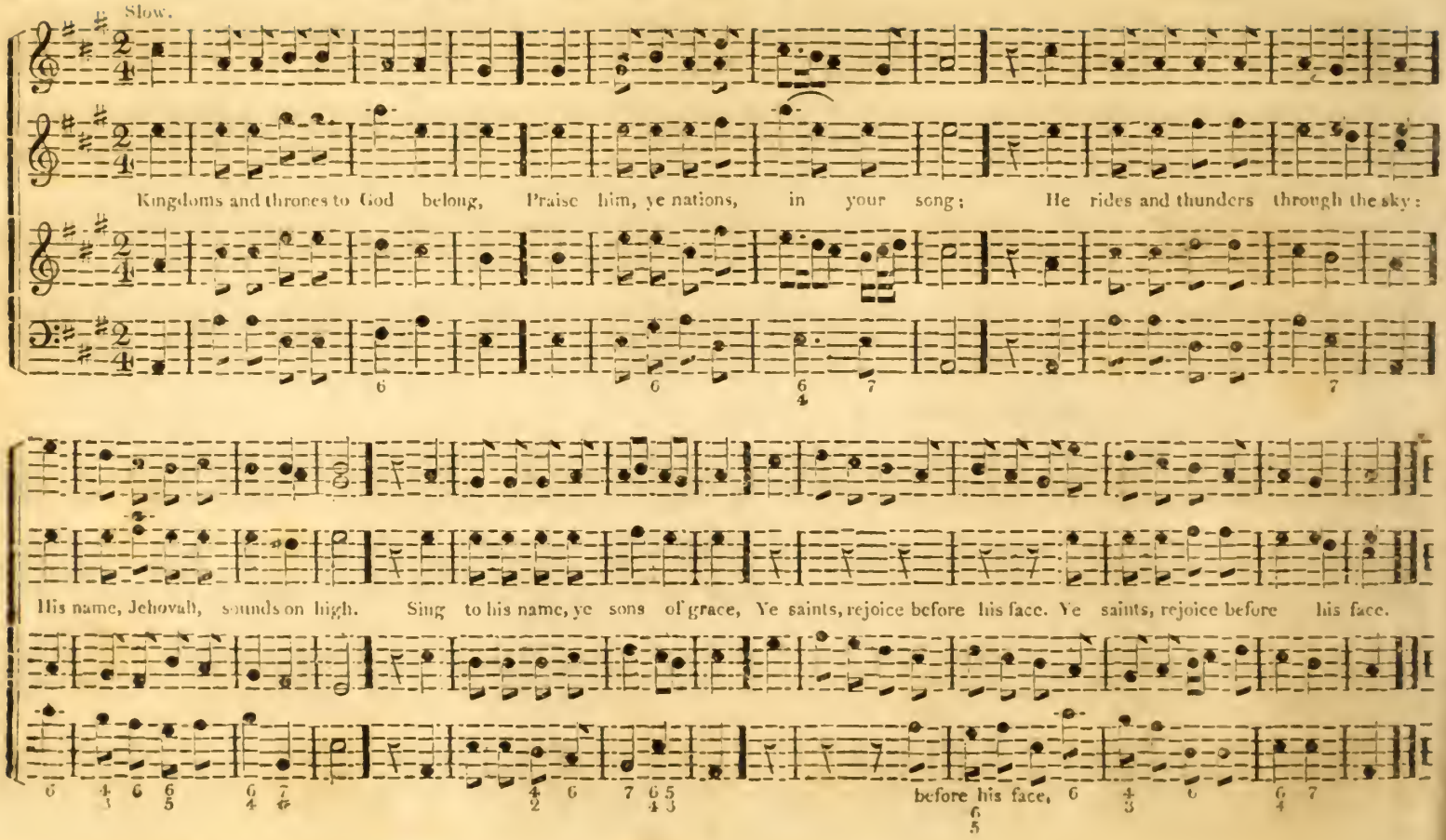

On ev' - ry side I cast mine eye, But find no friend, no help - er nigh,
No lenient tongue my grief to cheer, No eye to drop a social tear.

Soft.
Thou, whom my soul ad - mires a - bove All earthly joys, all earthly love, Tell me, my
Loud.
Shepherd, let me know, Where do thy sweetest pastures grow. Where do thy sweetest pastures grow.
Org.
Voice.

PASTORAL HYMN. L. M. 6 lines. Dr. Boyce.

The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply,
And guard me with a watch-ful eye; My noon-day walks he shall at-tend, And all my midnight hours de-fend.

Is he a star? he breaks the night, Piercing the shades with dawning light; Piercing the shades with dawning light.
Pia.
For.
I know his glories from a - far, I know the bright, the morning star. I know the bright, the morning star.

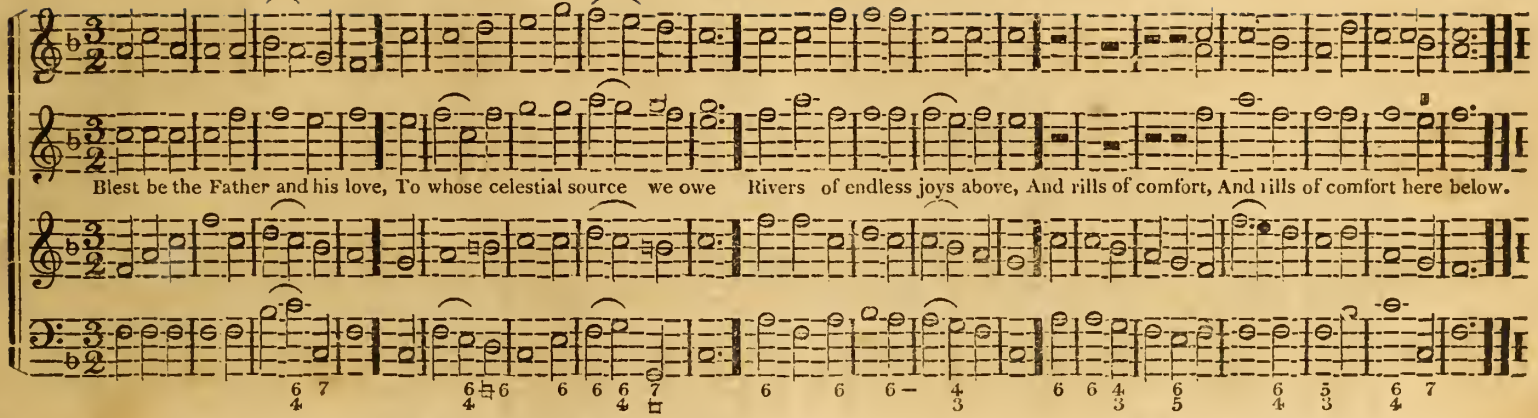

O could I soar to worlds a - - bove, The blest a - - bode of peace and love,
How gladly would I mount and fly, On angel's wings to joys on high.


Darkness and clouds of awful shade His dazzling glory shroud in state, Justice and truth his guards are made, And fix'd by his pavilion, wait.

QUERCY. L. M.

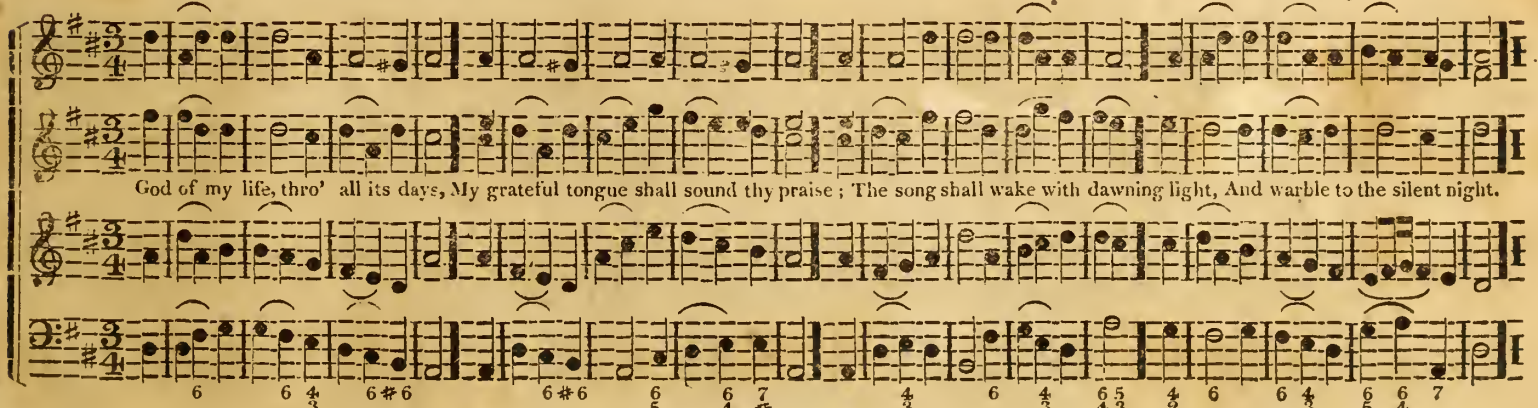

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

Slow.
Kingdoms and thrones to God belong, Praise him, ye nations, in your song; He rides and thunders through the sky:
His name, Jehovah, sounds on high. Sing to his name, ye sons of grace, Ye saints, rejoice before his face. Ye saints, rejoice before his face.
before his face,

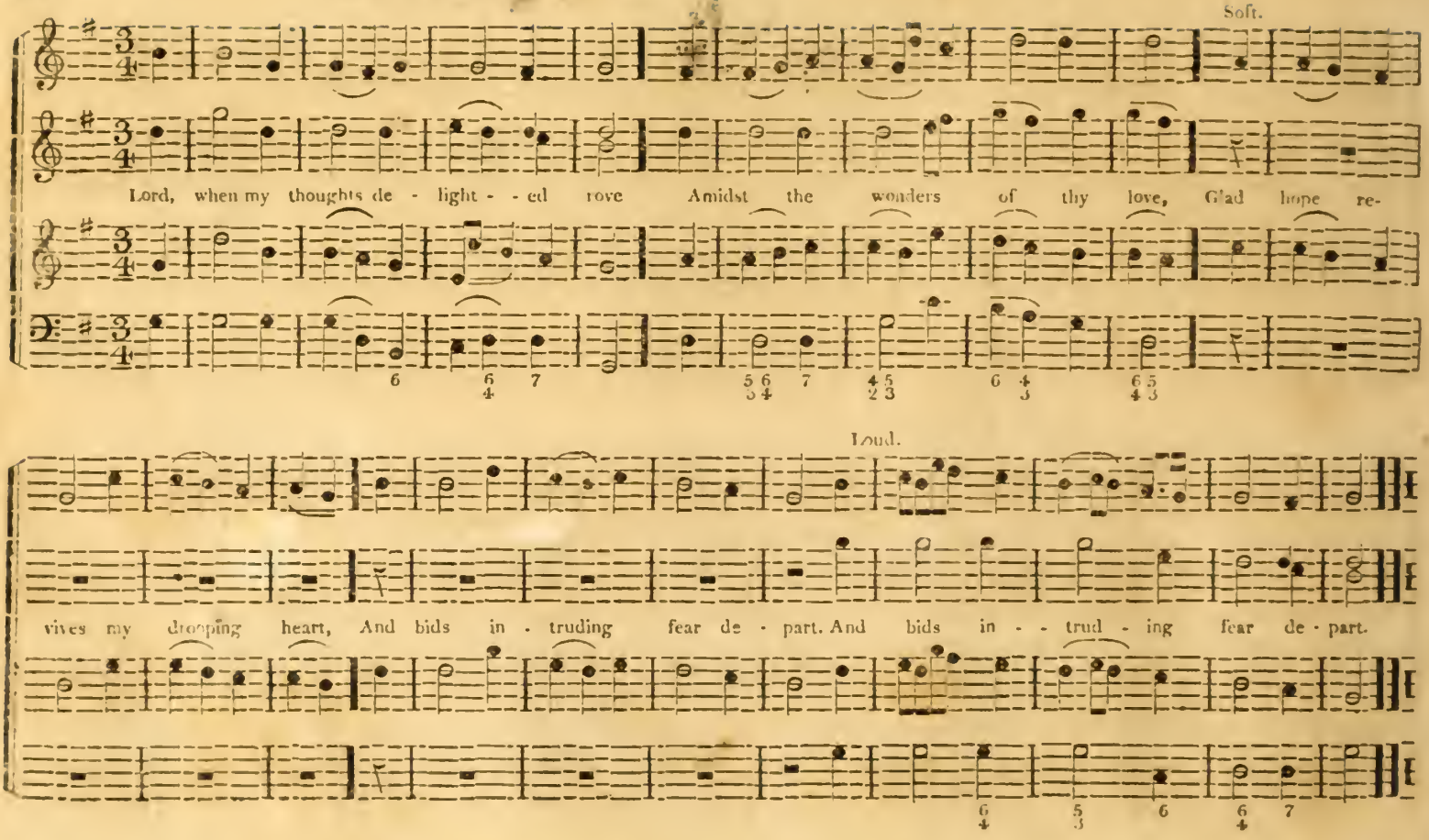
ROTHWELL. L. M.

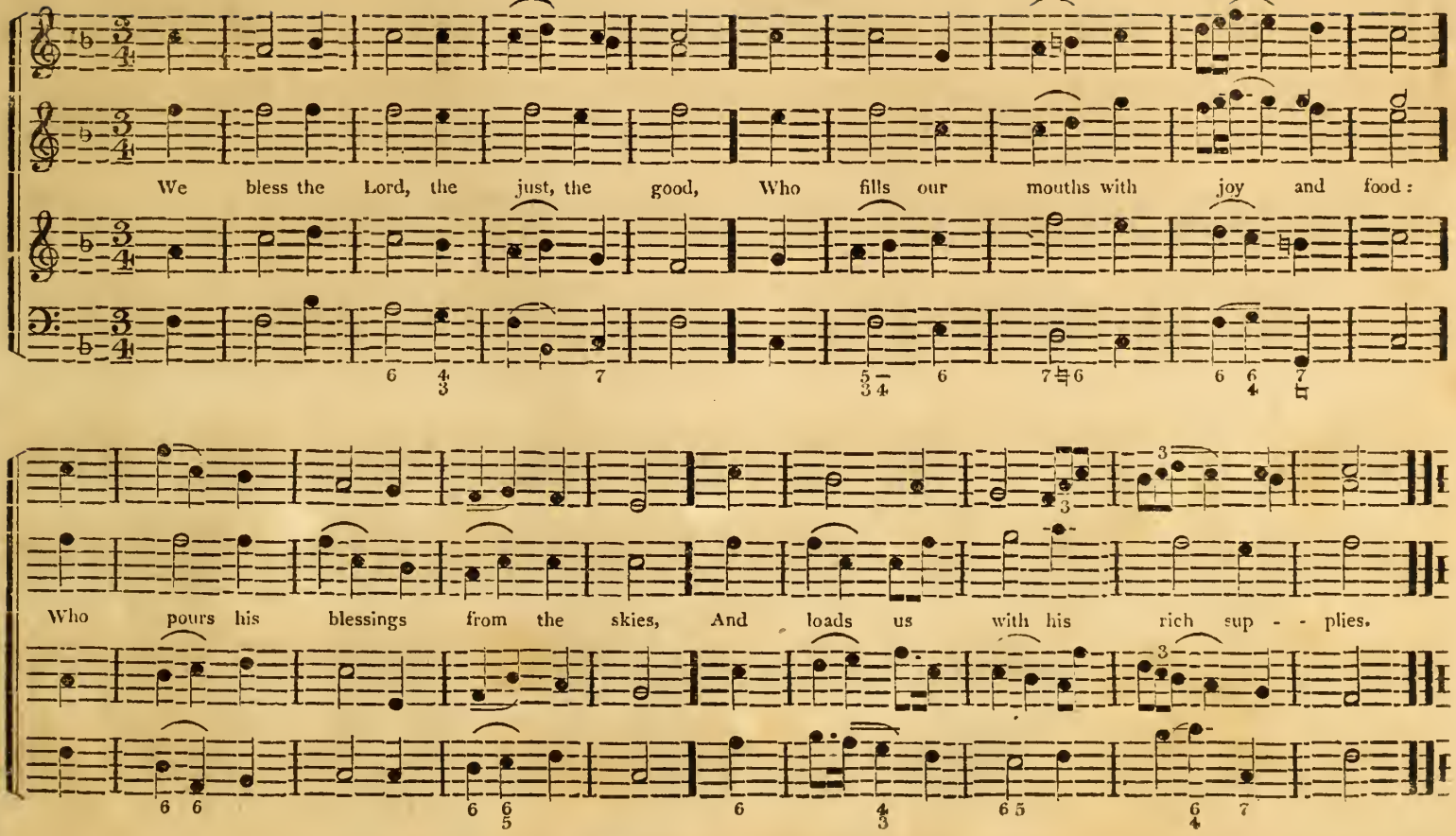
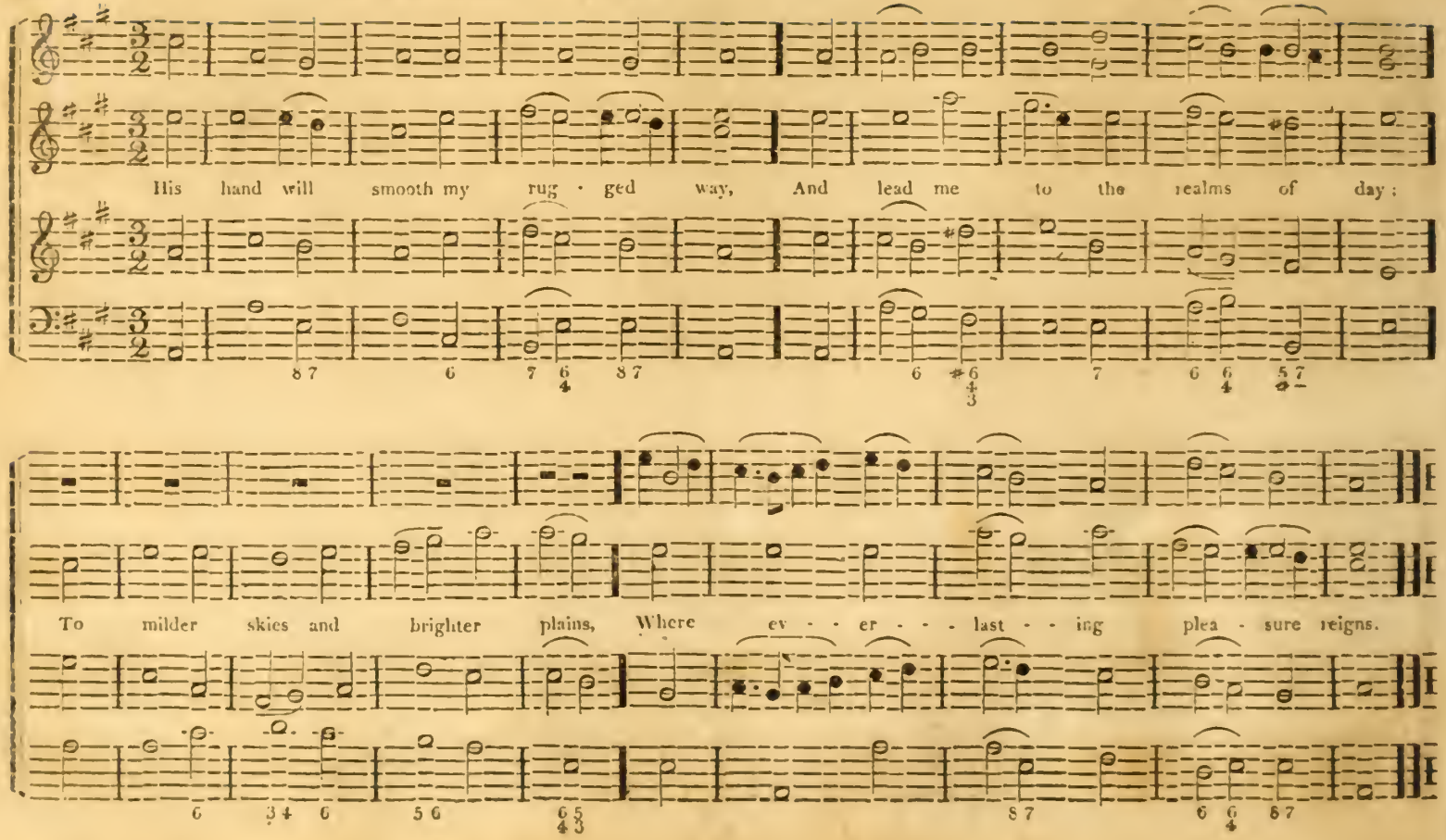

Blest be the Father and his love, To whose celestial source we owe Rivers of endless joys above, And rills of comfort, And rills of comfort here below.

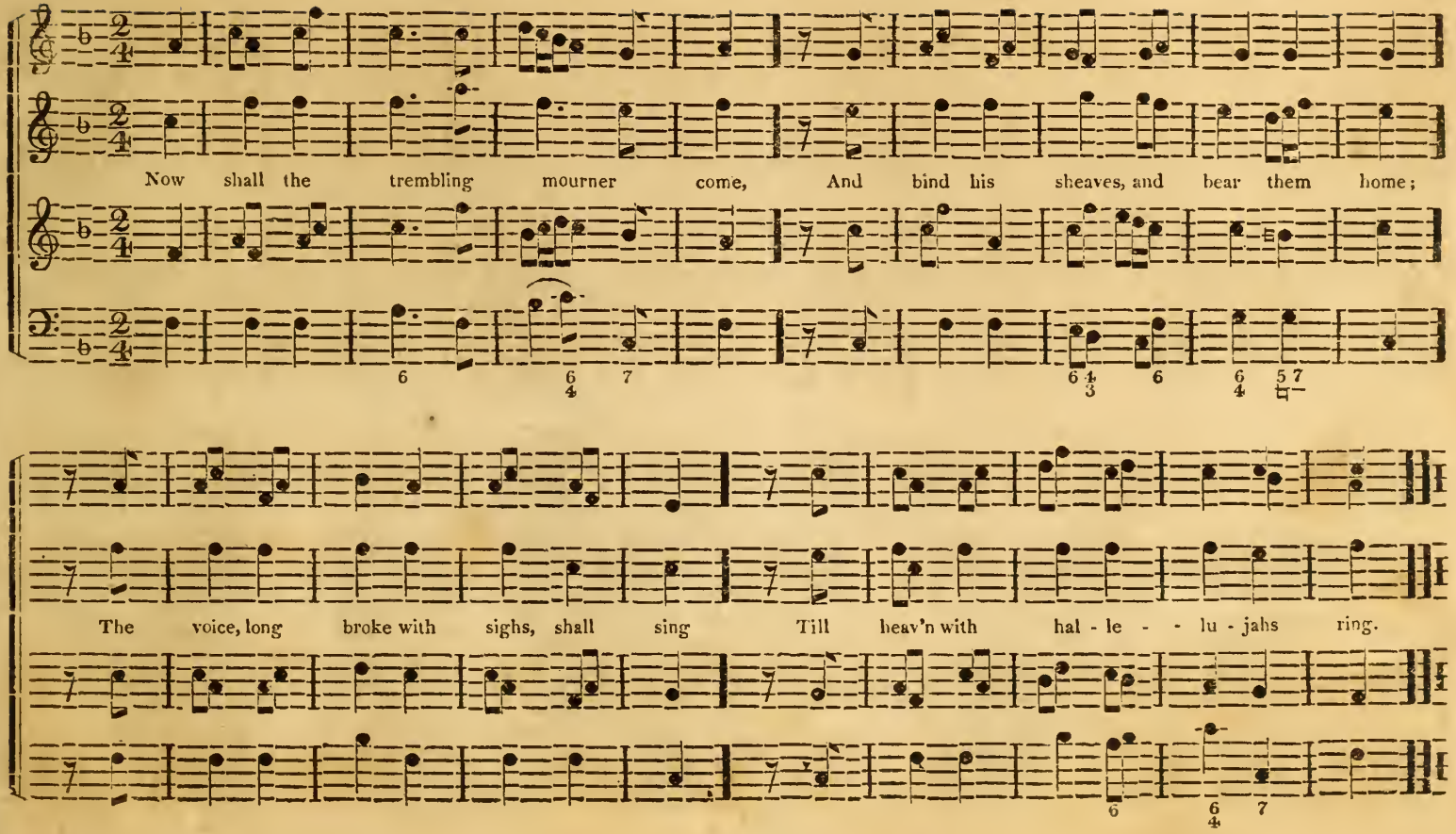
St. GEORGE's. L. M.

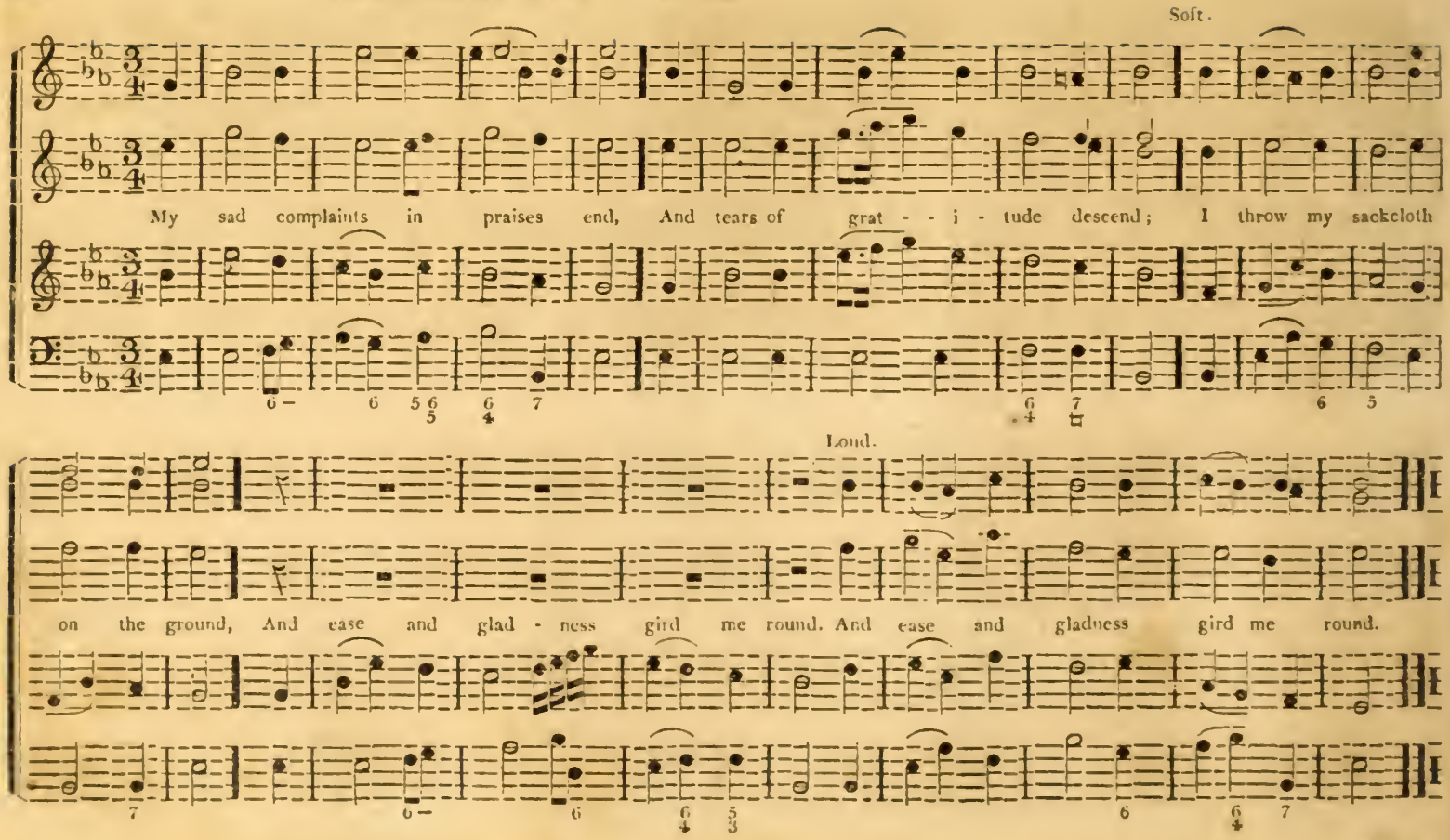
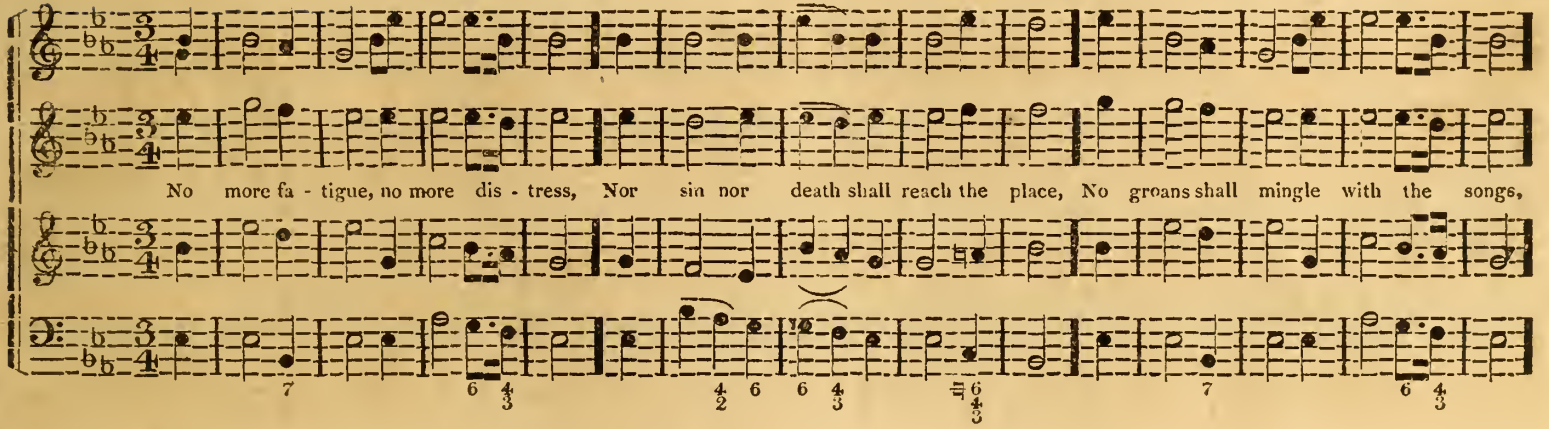
Stanley.

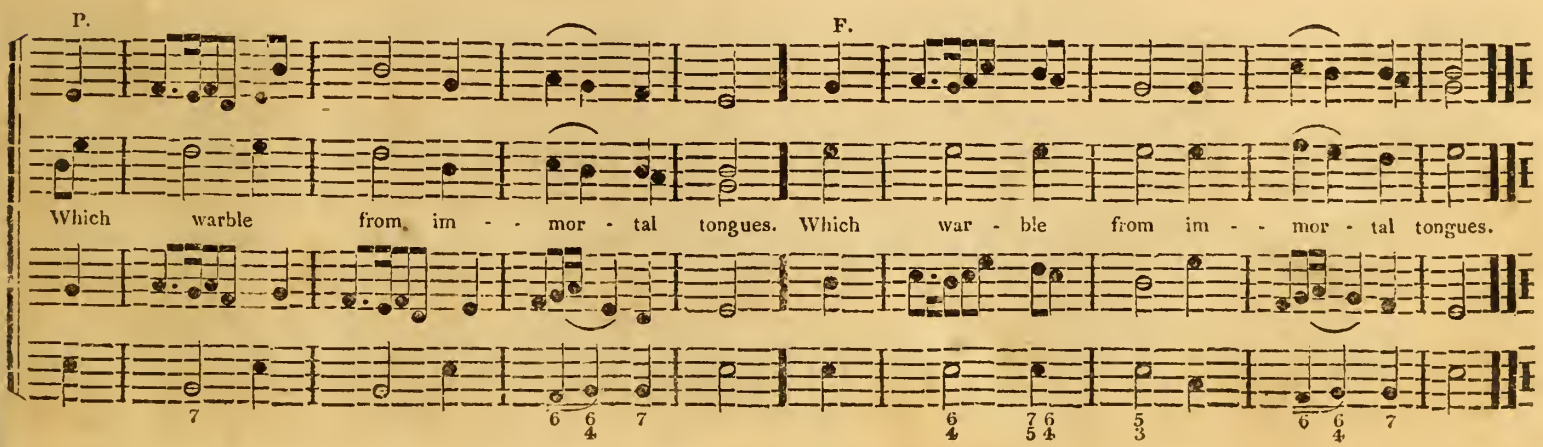

God of my life, thro' all its days, My grateful tongue shall sound thy praise ; The song shall wake with dawning light, And warble to the silent night.

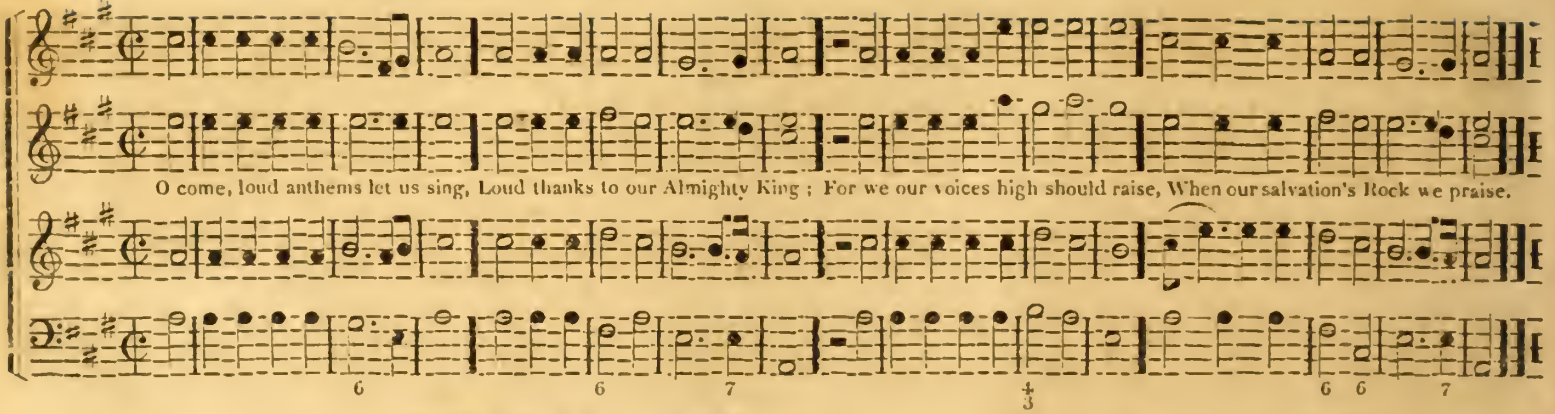
St. CLAIRE. L. M.

Soft.
Lord, when my thoughts de - light - - ed rove Amidst the wonders of thy love, Glad hope re-
Loud.
vives my drooping heart, And bids in - truding fear de - part. And bids in - - trud - ing fear de - part.

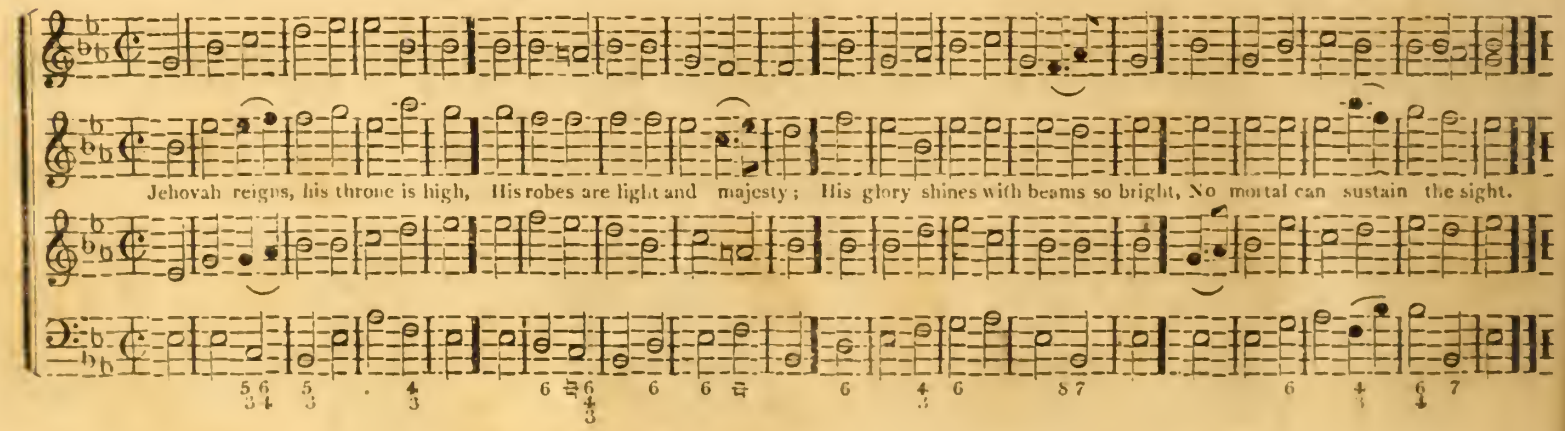

We bless the Lord, the just, the good, Who fills our mouths with joy and food:
Who pours his blessings from the skies, And loads us with his rich sup - - plies.

His hand will smooth my rug · ged way, And lead me to the realms of day;
To milder skies and brighter plains, Where ev - - er - - - last - - ing plea - sure reigns.

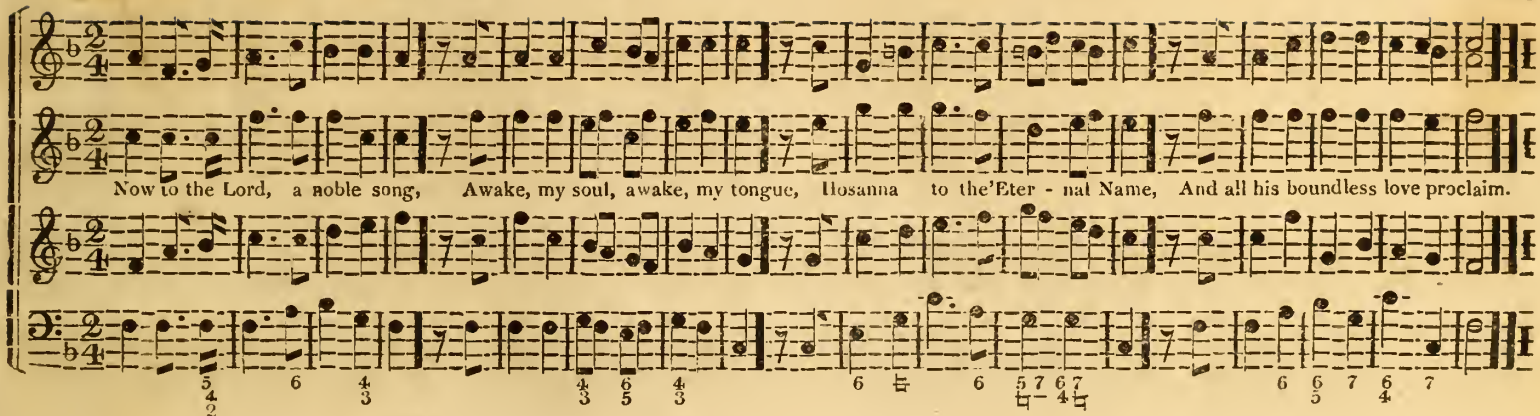

Now shall the trembling mourner come, And bind his sheaves, and bear them home;
The voice, long broke with sighs, shall sing Till heav'n with hal - le - - lu - jahs ring.

SOMERSWORTH. L. M.

Soft.
My sad complaints in praises end, And tears of grat - - i - tude descend; I throw my sackcloth
Loud.
on the ground, And ease and glad - ness gird me round. And ease and gladness gird me round.

No more fa - tigue, no more dis - tress, Nor sin nor death shall reach the place, No groans shall mingle with the songs,

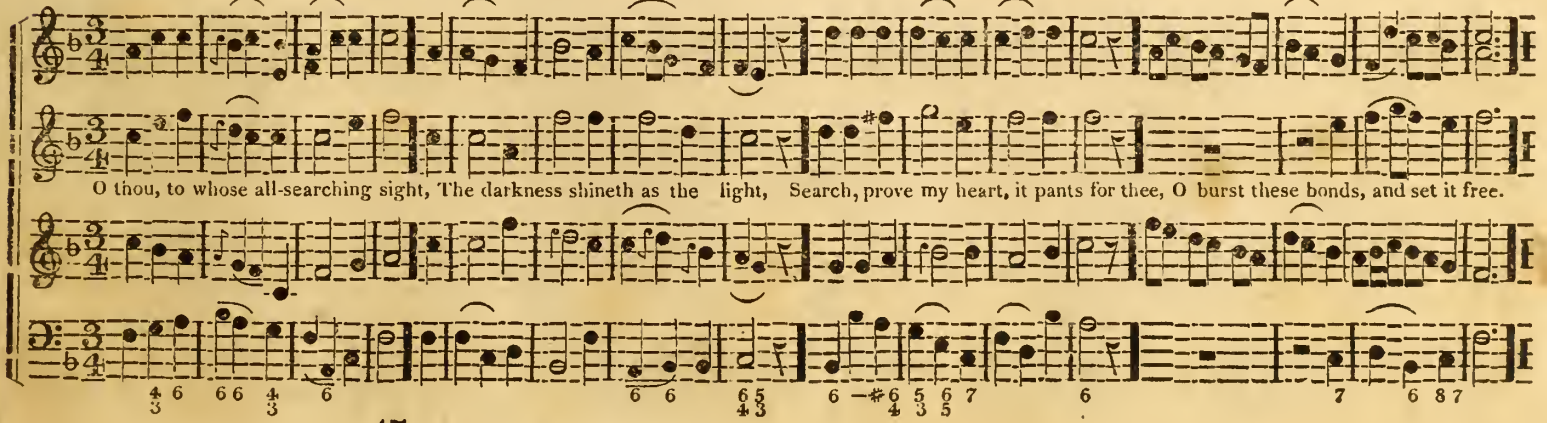

P.
F.
Which warble from im - - mor - tal tongues. Which war - ble from im - - mor - tal tongues.

STERLING. L. M.

O come, loud anthems let us sing, Loud thanks to our Almighty King ; For we our voices high should raise, When our salvation's Rock we praise.

TIMSBURY. L. M. Smith.

Jehovah reigns, his throne is high, His robes are light and majesty ; His glory shines with beams so bright, No mortal can sustain the sight.

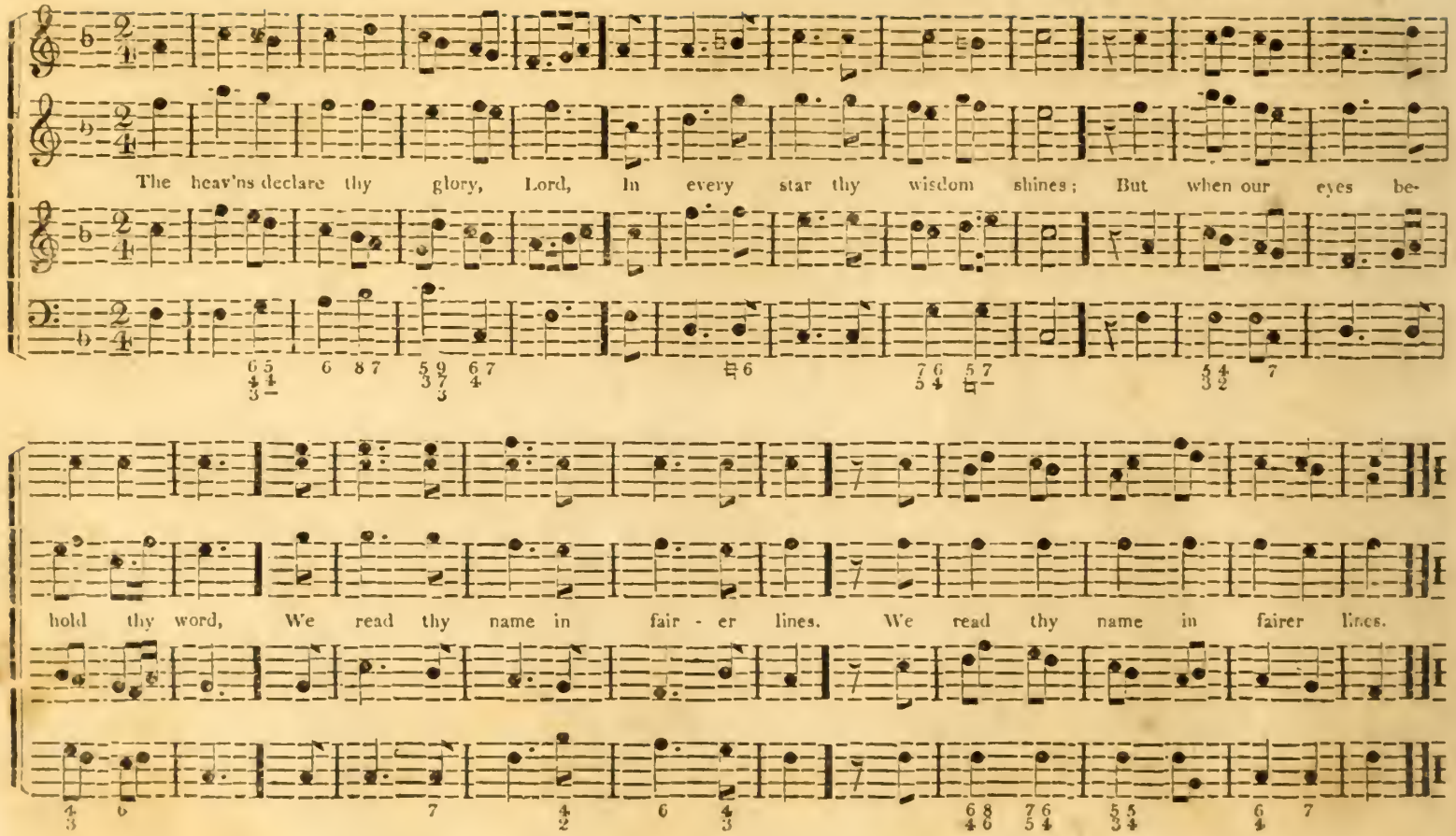

Now to the Lord, a noble song, Awake, my soul, awake, my tongue, Hosanna to the'Eter - nal Name, And all his boundless love proclaim.

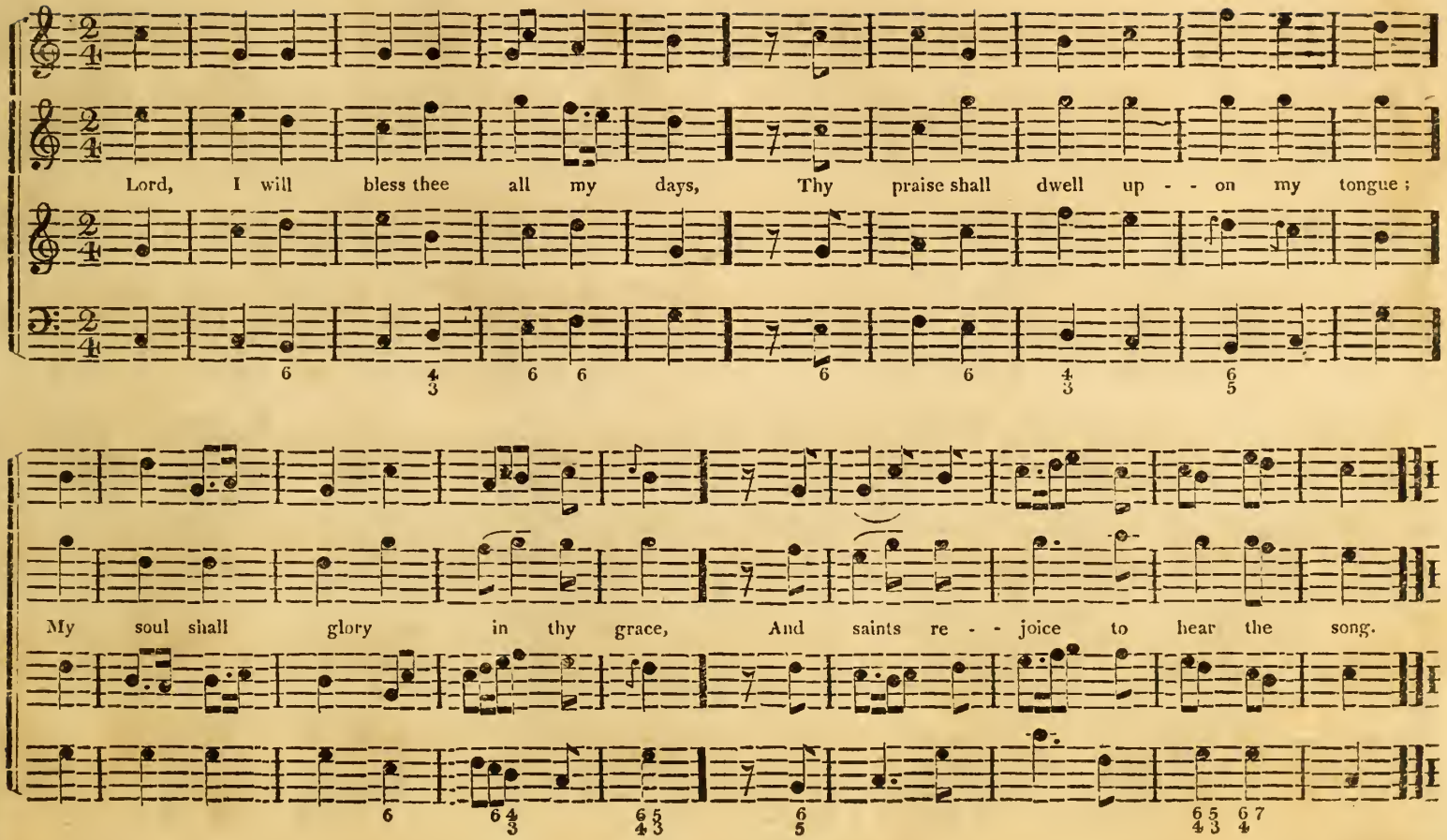
WATSON's. L. M.

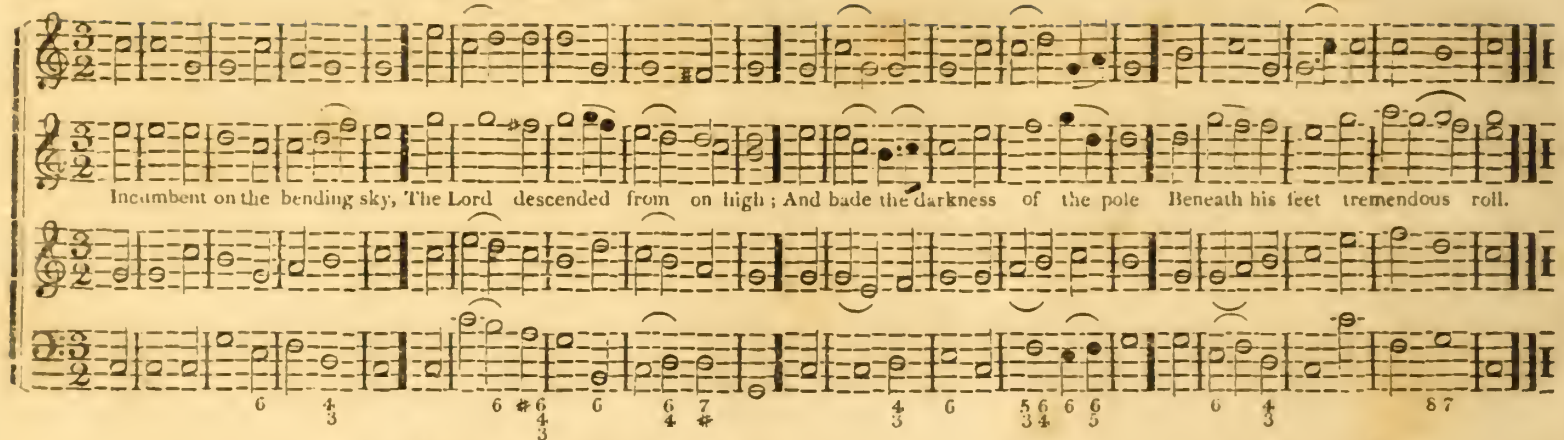

O thou, to whose all-searching sight, The darkness shineth as the light, Search, prove my heart, it pants for thee, O burst these bonds, and set it free.

WELDON. L. M.

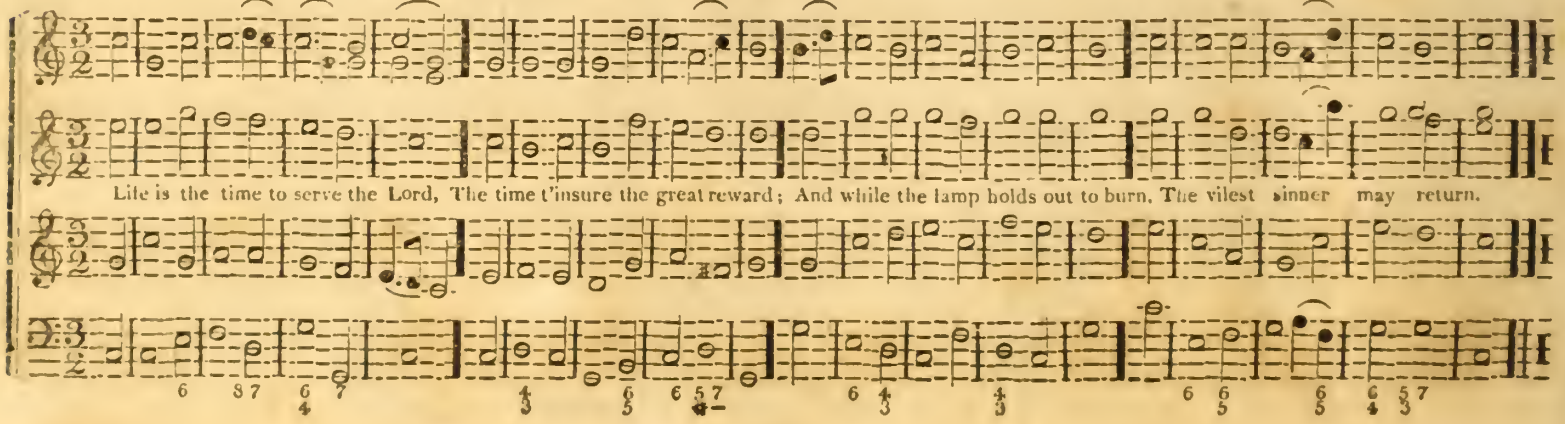
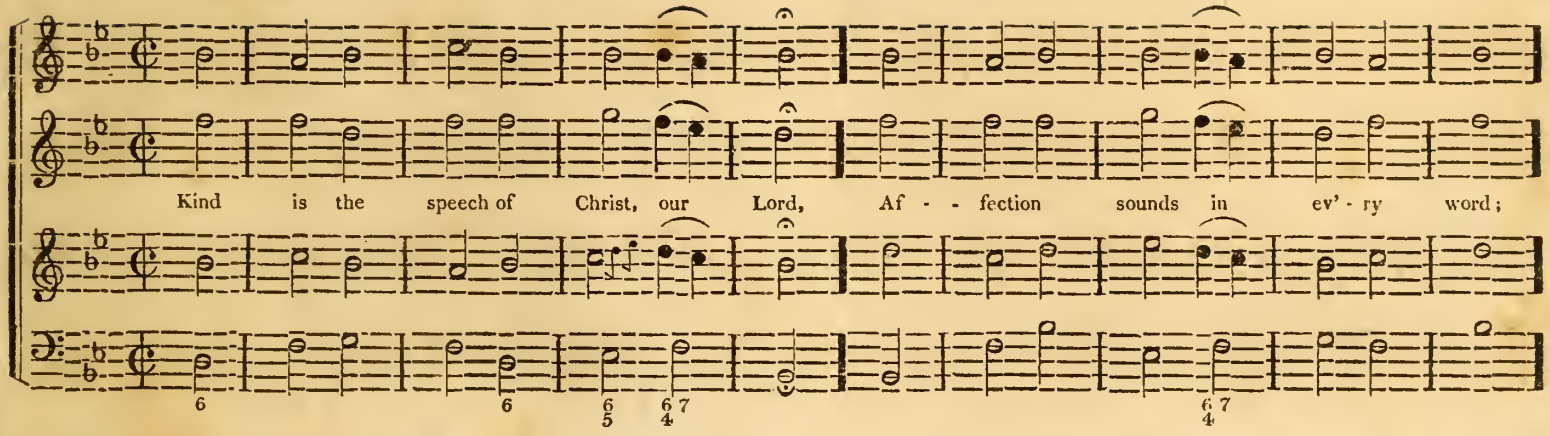
Costellow.

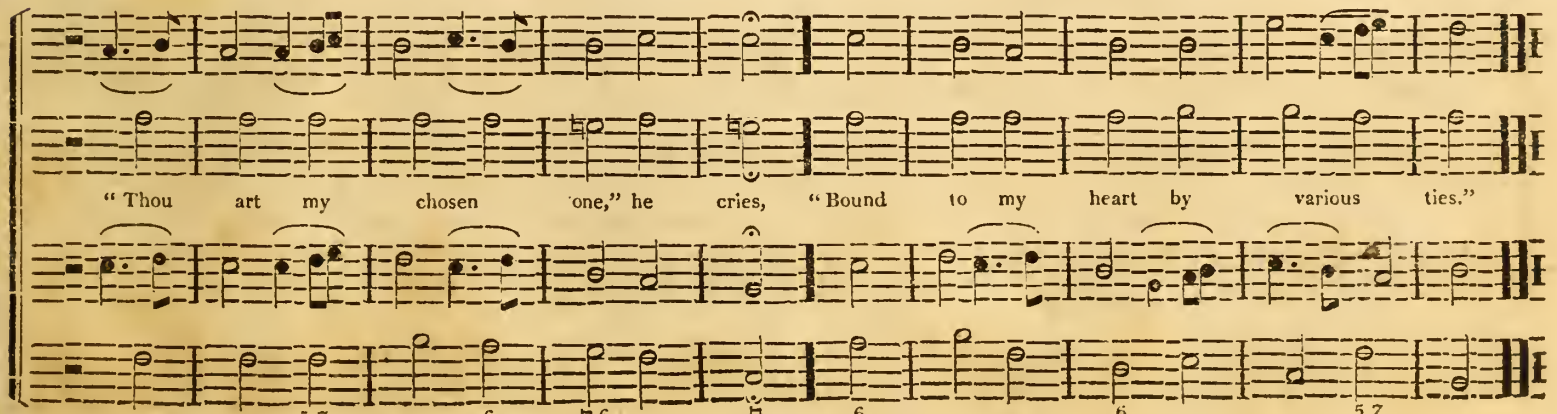

The heav'ns declare thy glory, Lord, In every star thy wisdom shines; But when our eyes be-
hold thy word, We read thy name in fair - er lines. We read thy name in fairer lines.

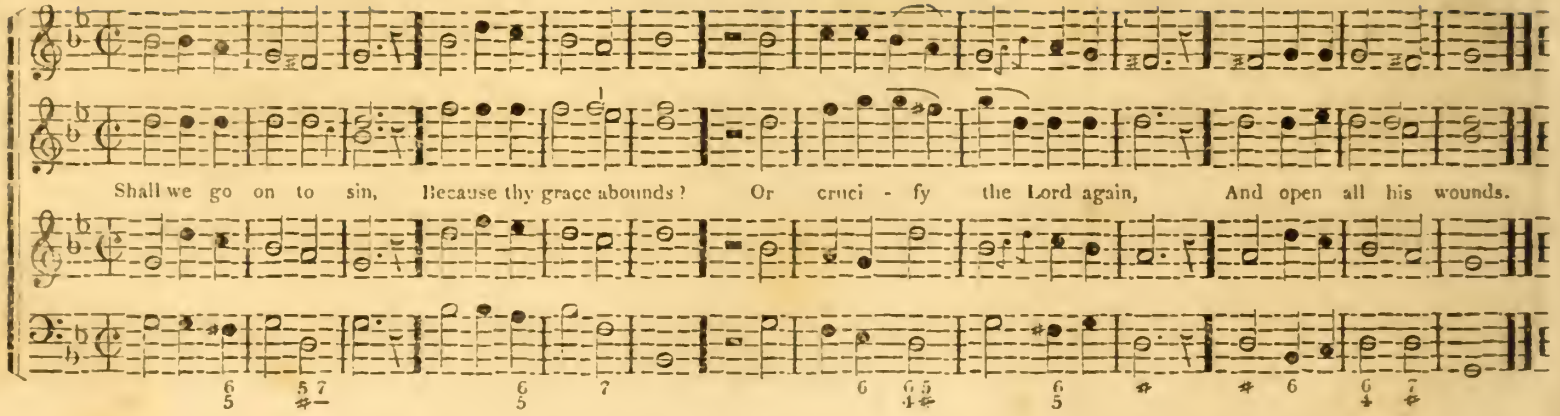
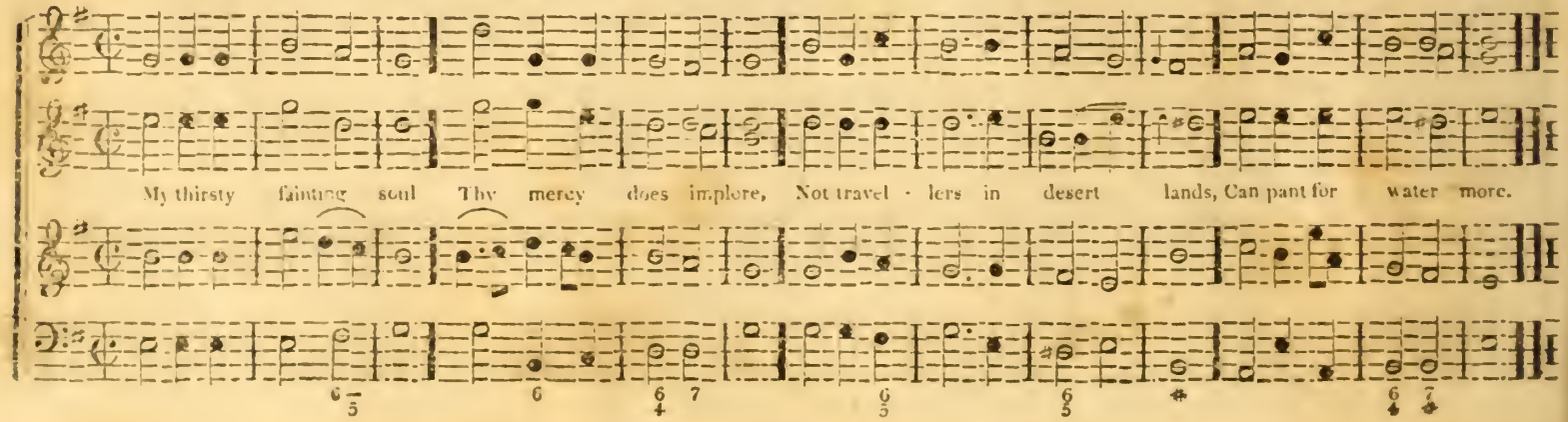
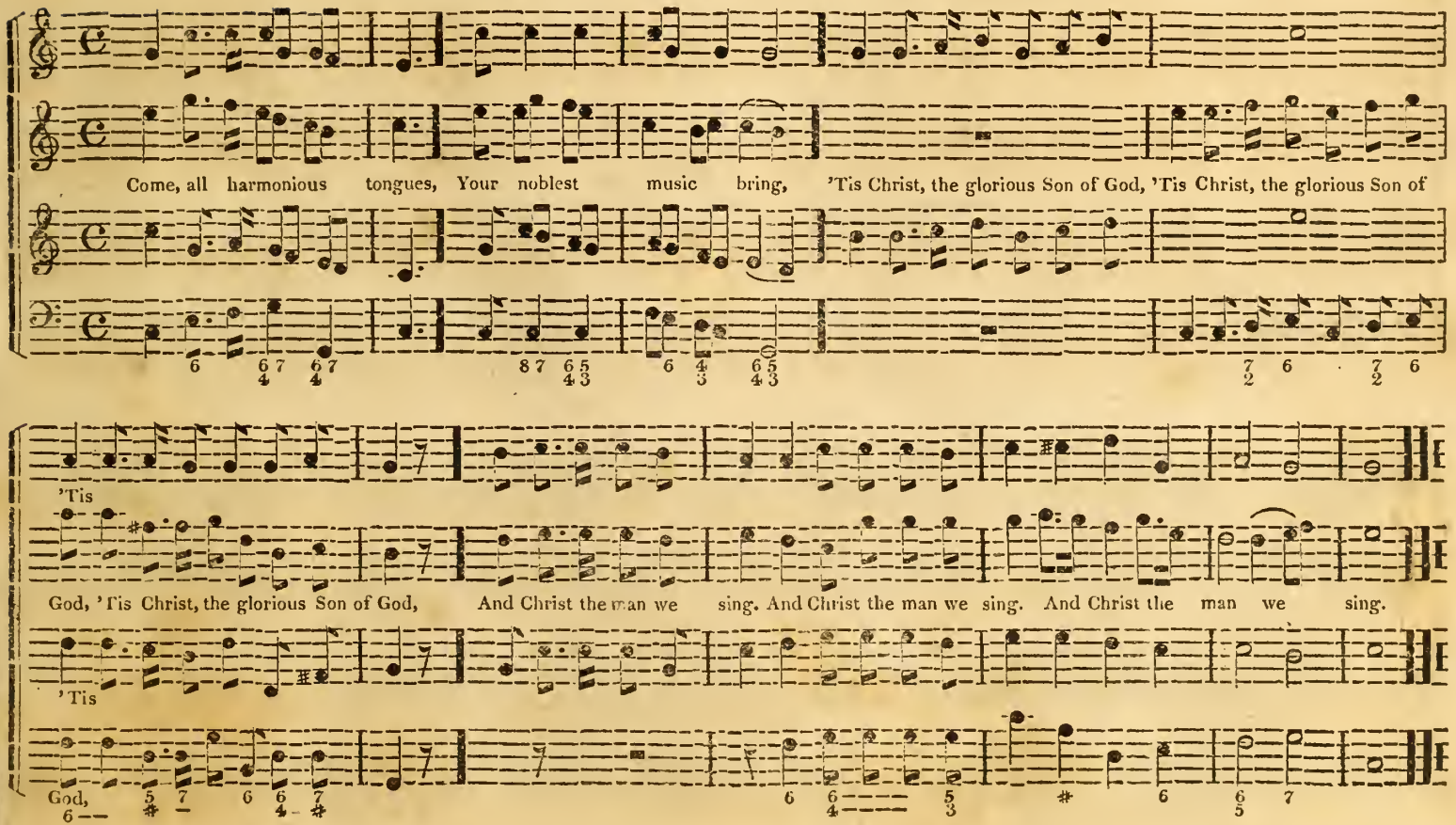

Lord, I will bless thee all my days, Thy praise shall dwell up - - on my tongue ;
My soul shall glory in thy grace, And saints re - - joice to hear the song.

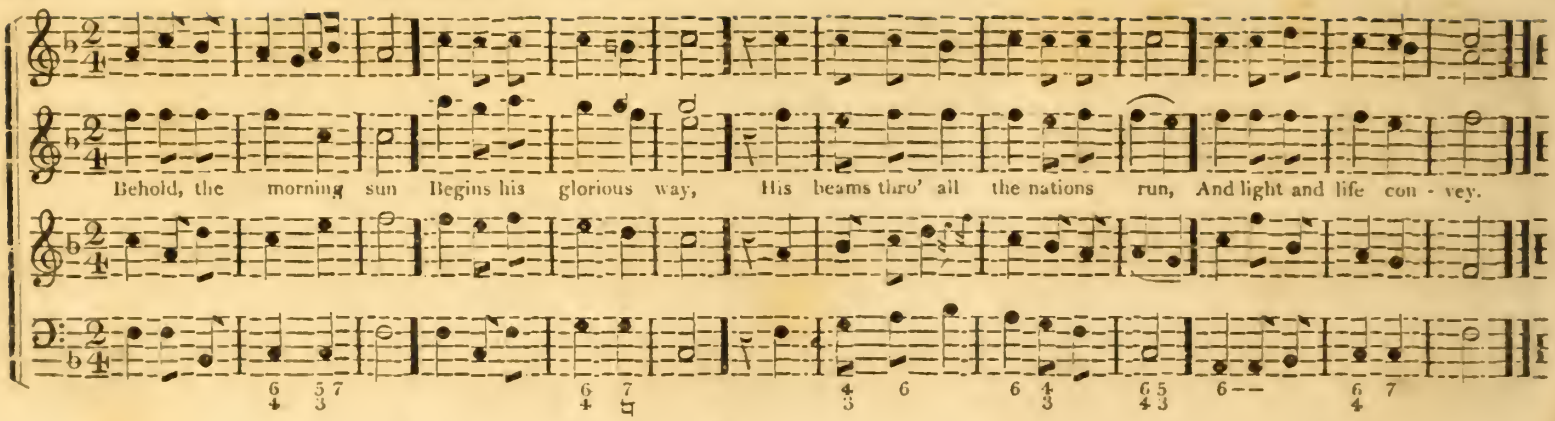
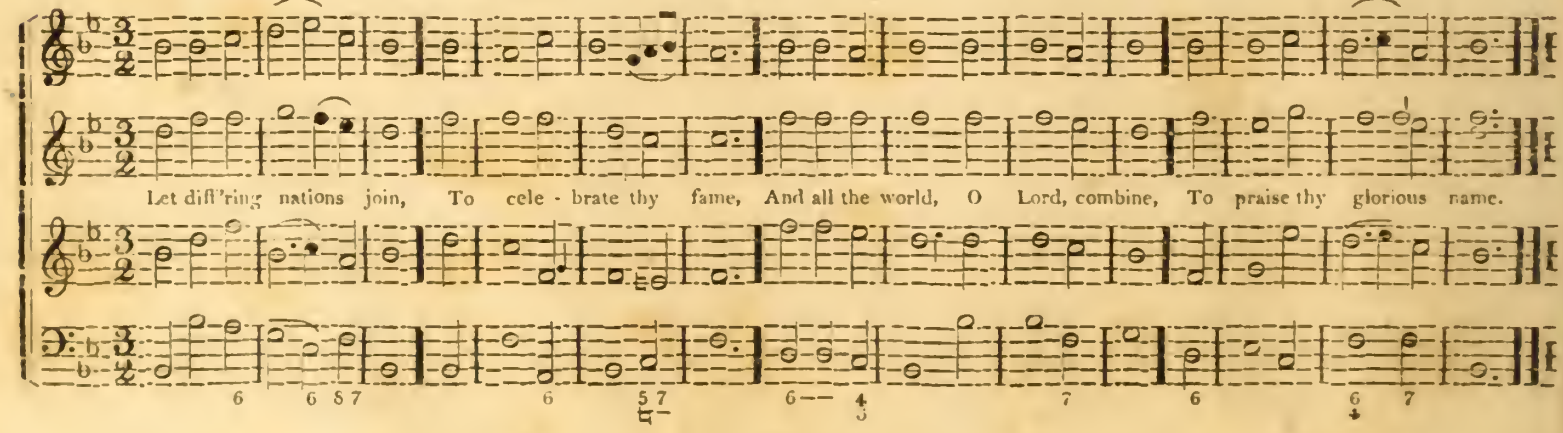
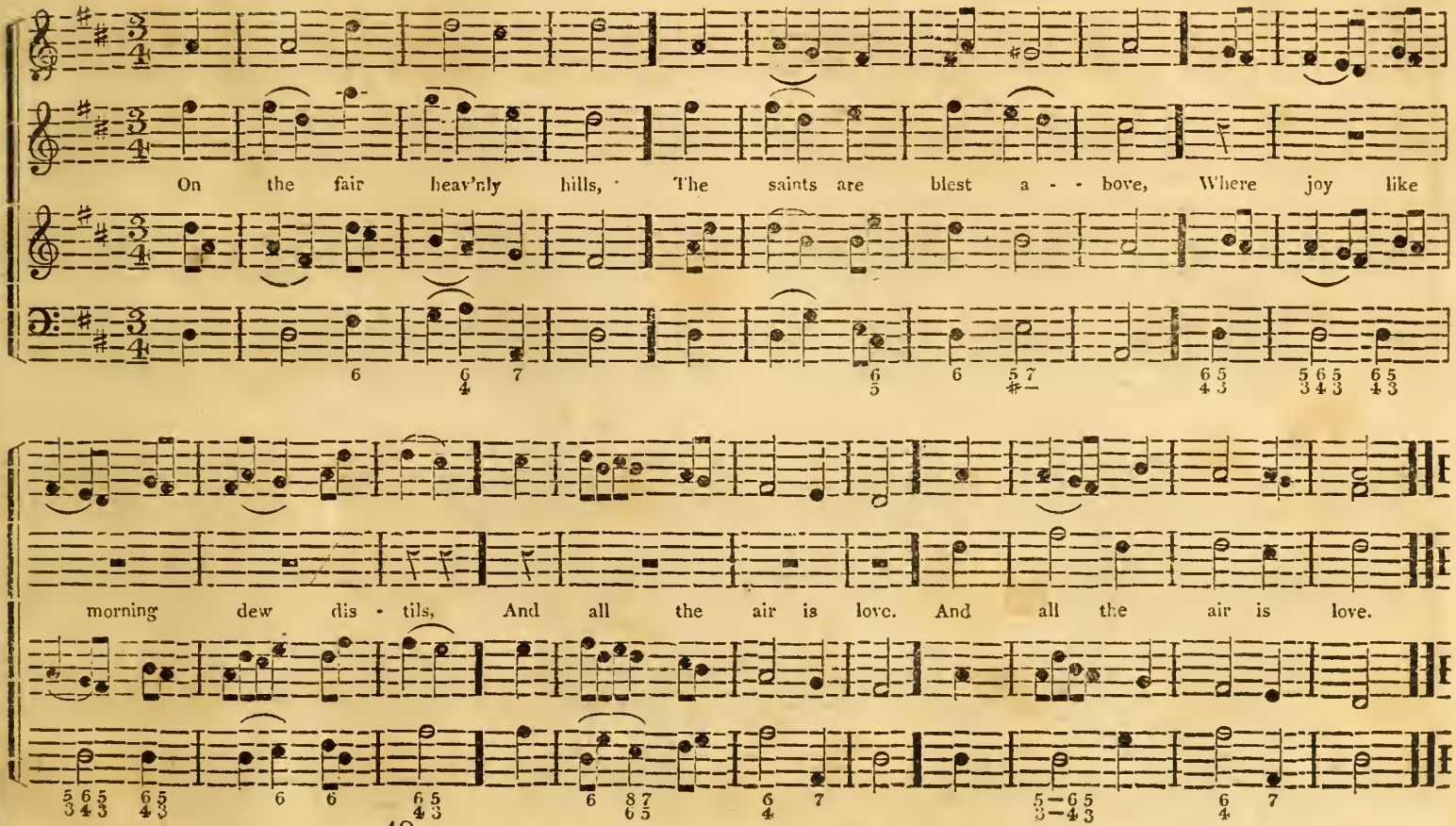
WINCHELSEA. L. M. Prelleur.

Incumbent on the bending sky, The Lord descended from on high; And bade the darkness of the pole Beneath his feet tremendous roll.

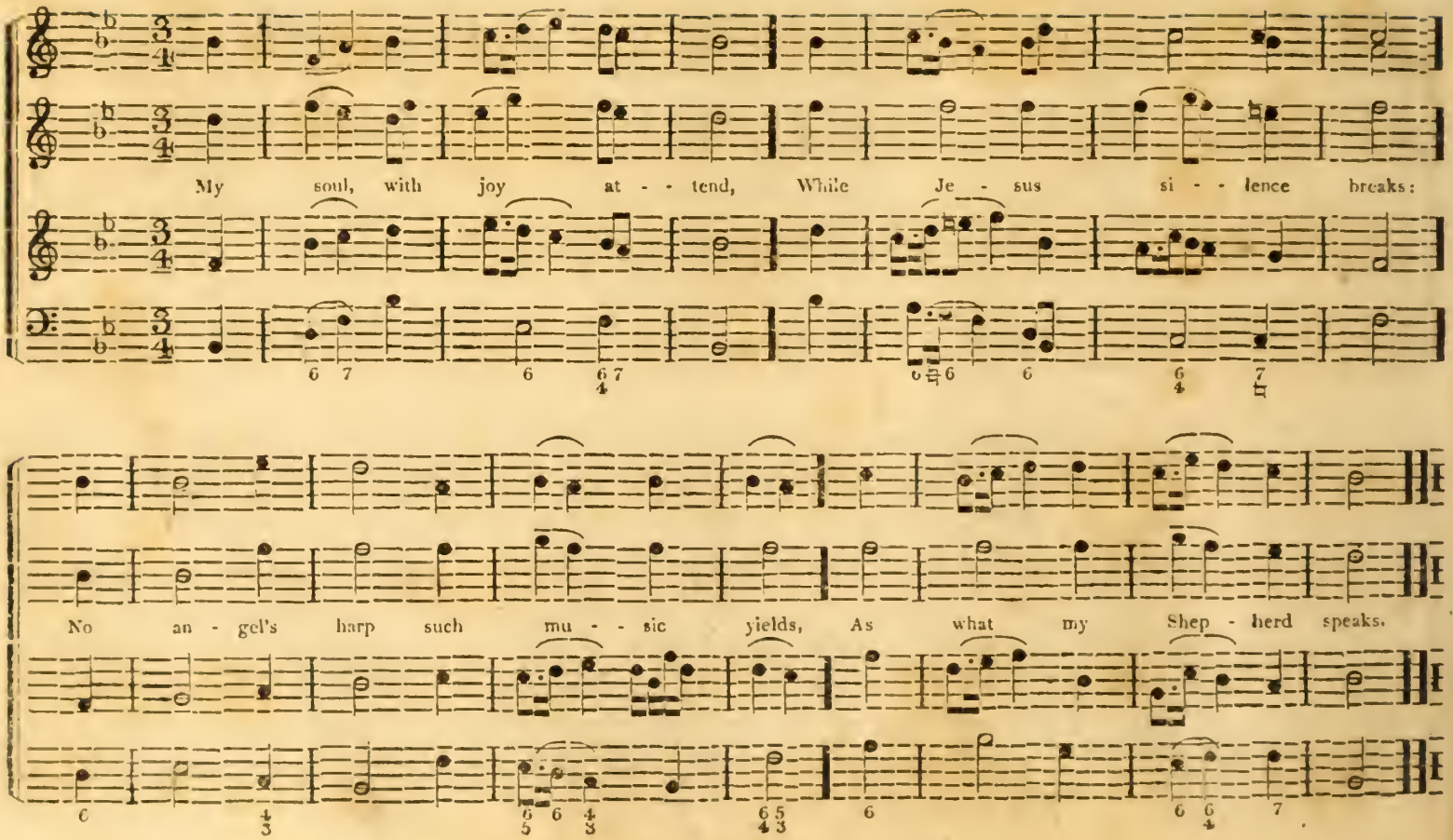
WINCHESTER. L. M. Dr. Croft.

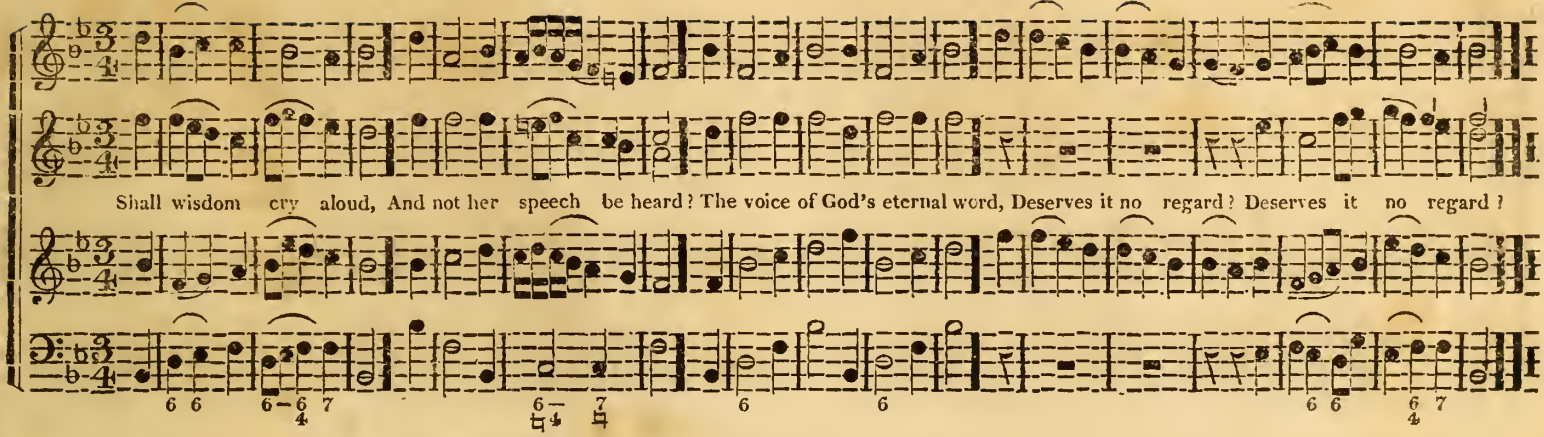

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

Kind is the speech of Christ, our Lord, Af - - fection sounds in ev' - ry word;

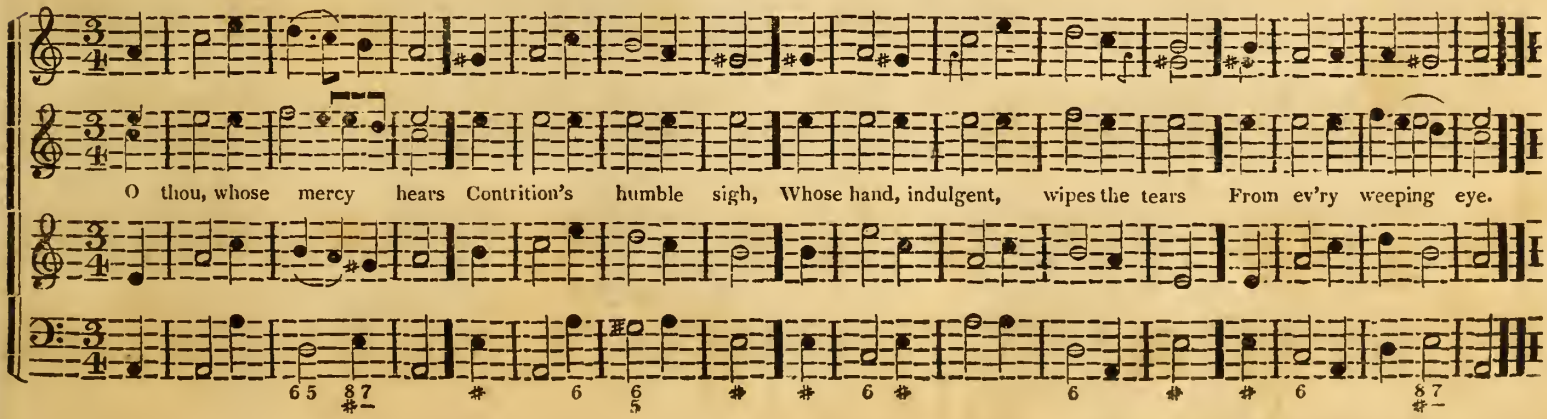
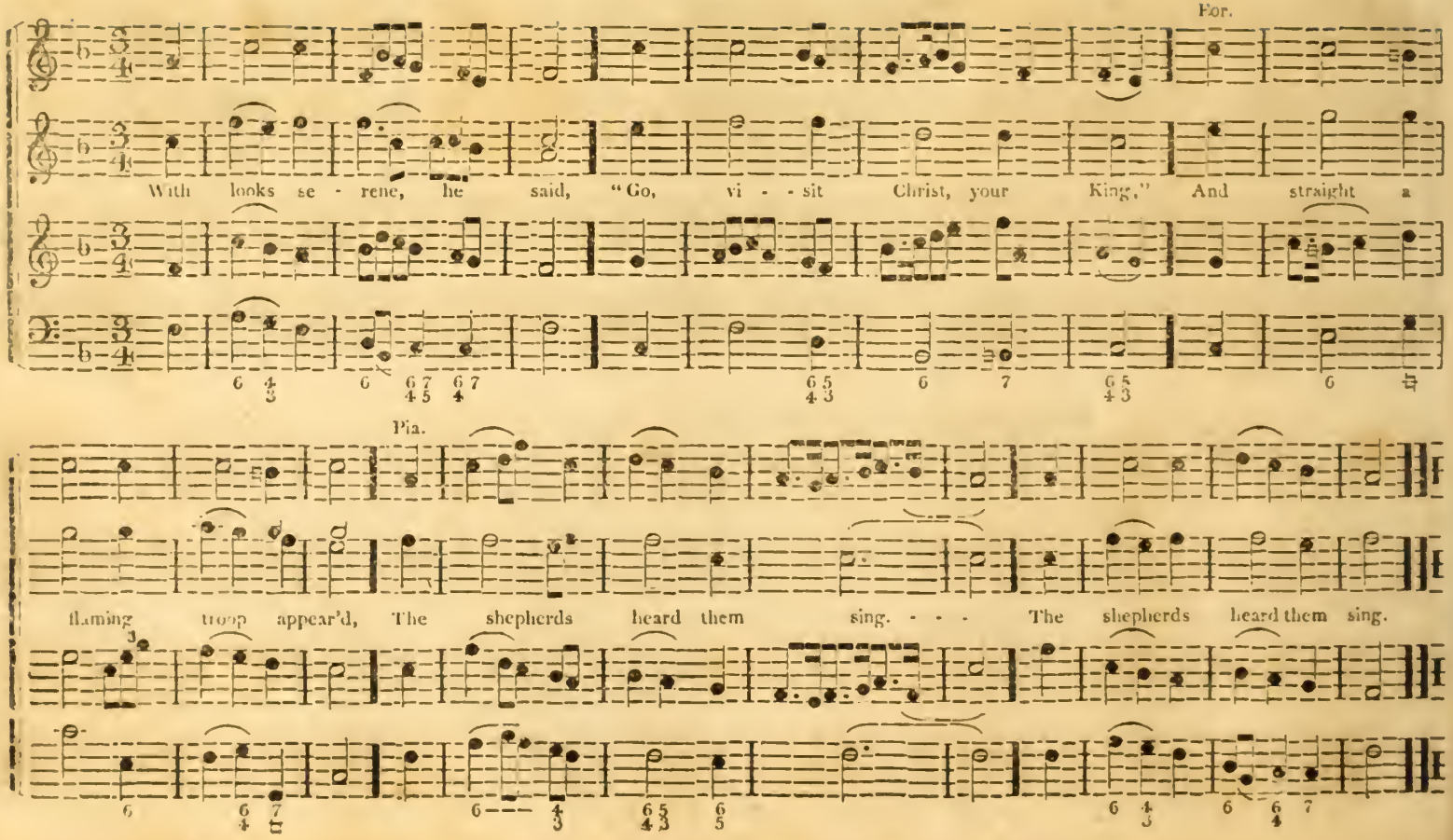

"Thou art my chosen one," he cries, "Bound to my heart by various ties."

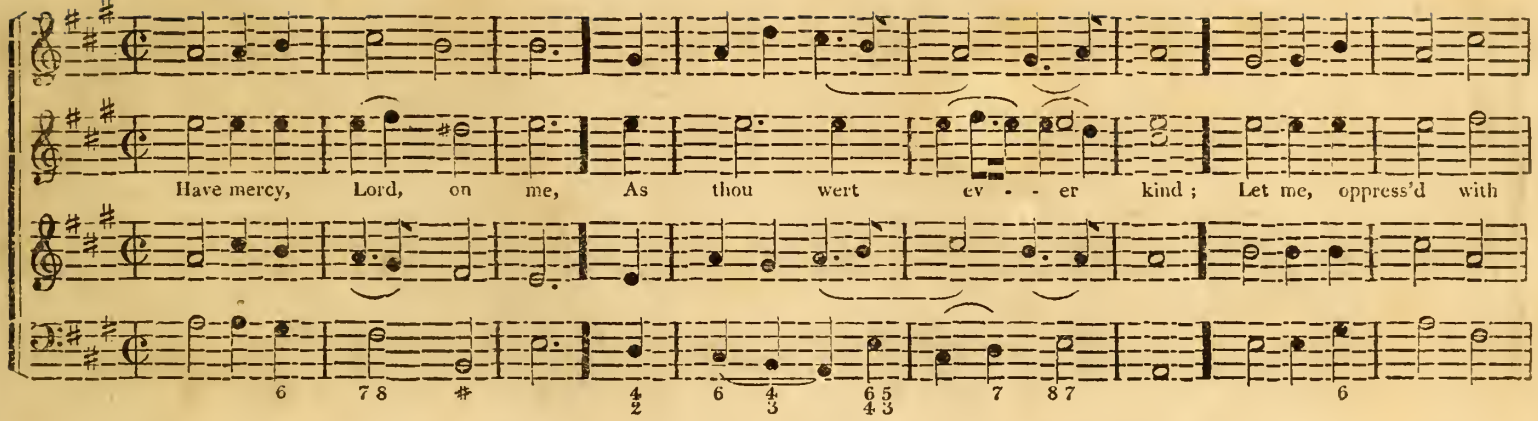
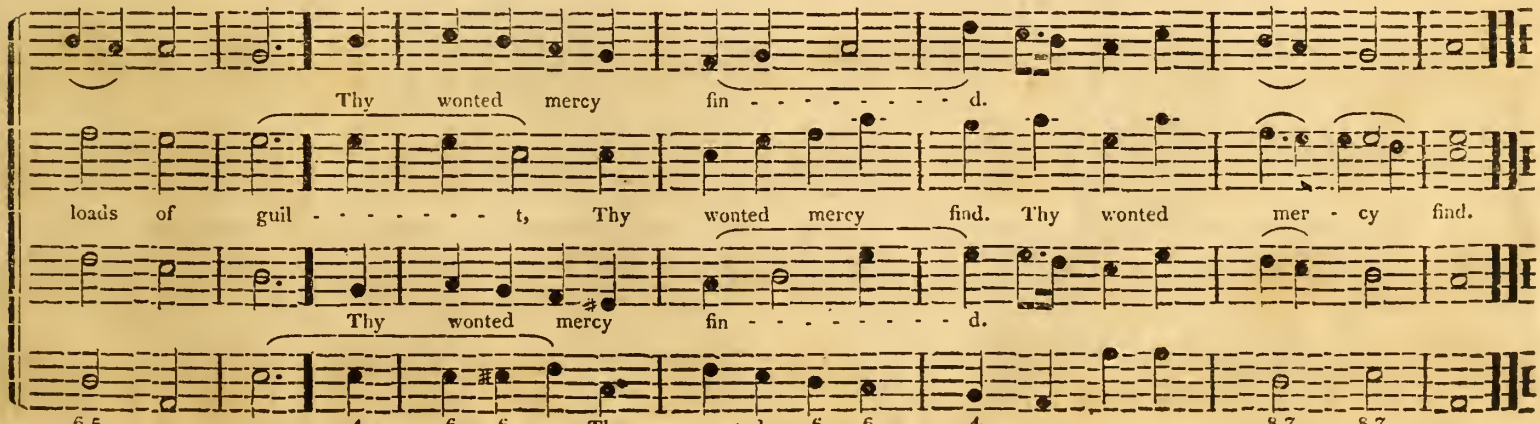
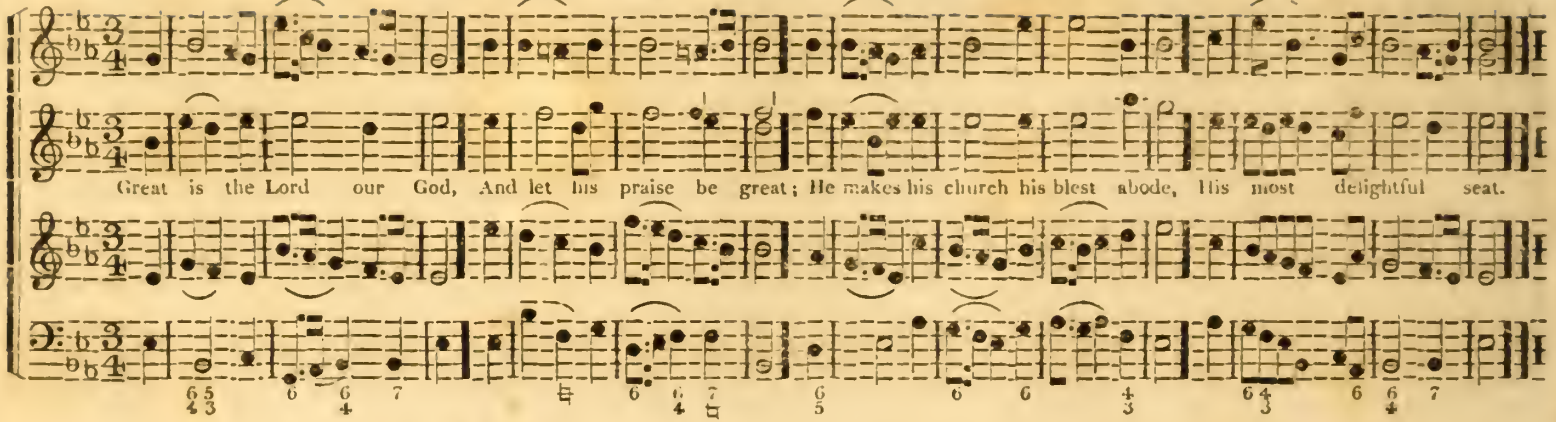
AYLESBURY. S. M. Dr. Green.

BINGHAM. S. M. T. Jackson.


Come, all harmonious tongues, Your noblest music bring, 'Tis Christ, the glorious Son of God, 'Tis Christ, the glorious Son of
'Tis
God, 'Tis Christ, the glorious Son of God, And Christ the man we sing. And Christ the man we sing. And Christ the man we sing.
'Tis
God,

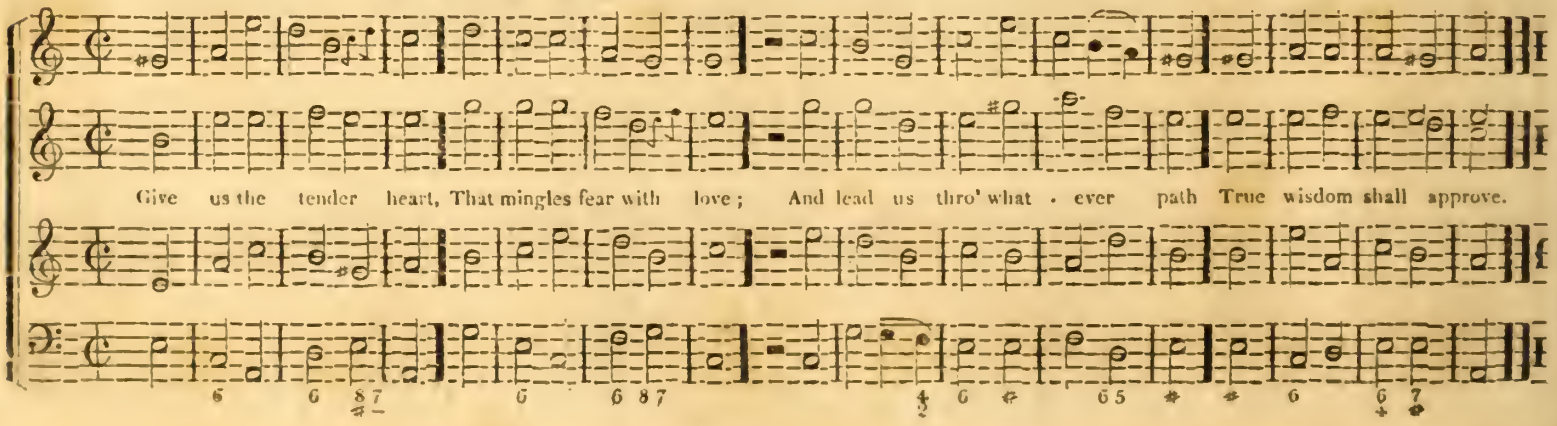
DOVER. S. M.

FAIRFIELD. S. M.


On the fair heav'nly hills, The saints are blest a - - bove, Where joy like
morning dew dis - tils, And all the air is love. And all the air is love.

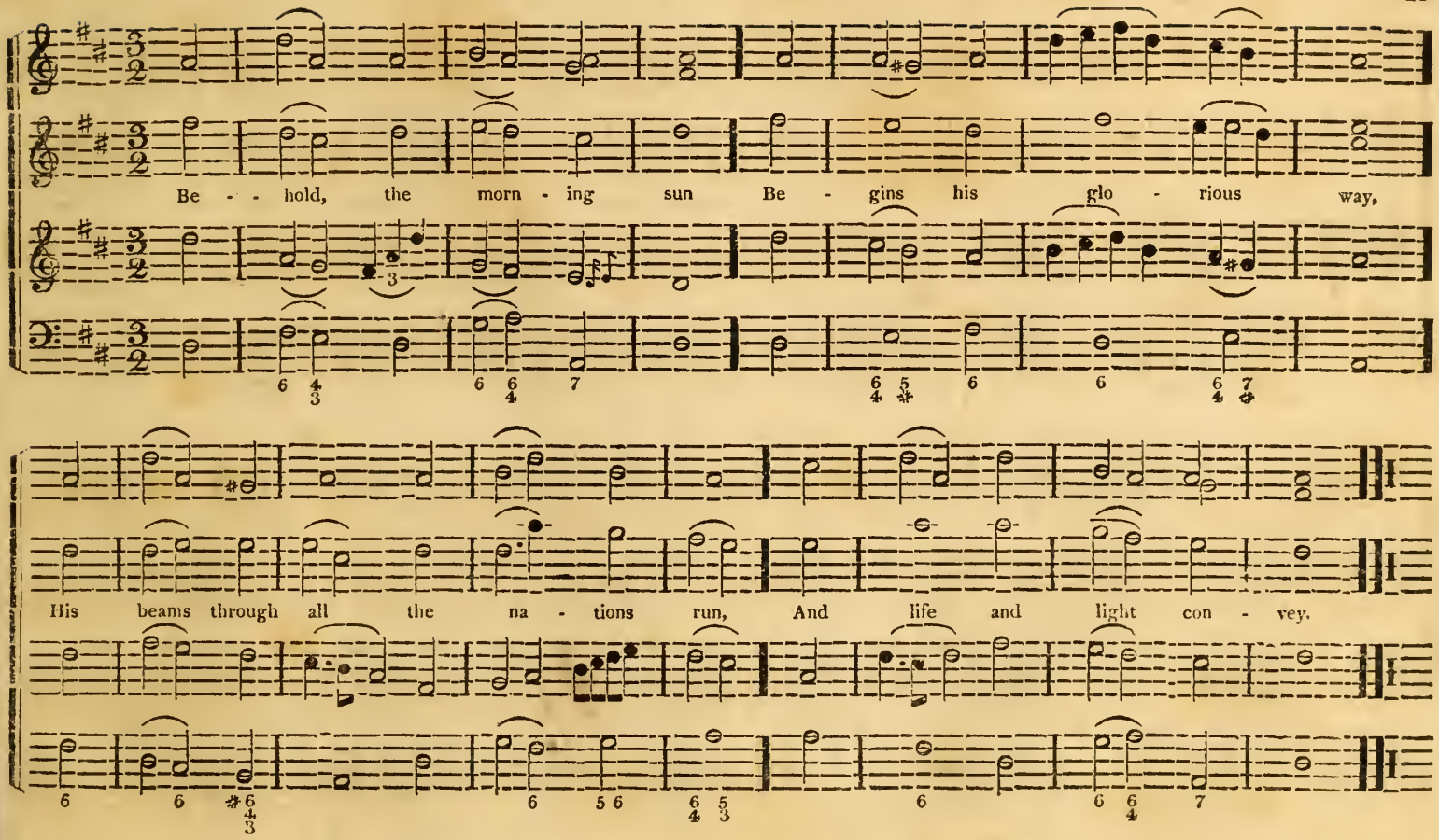
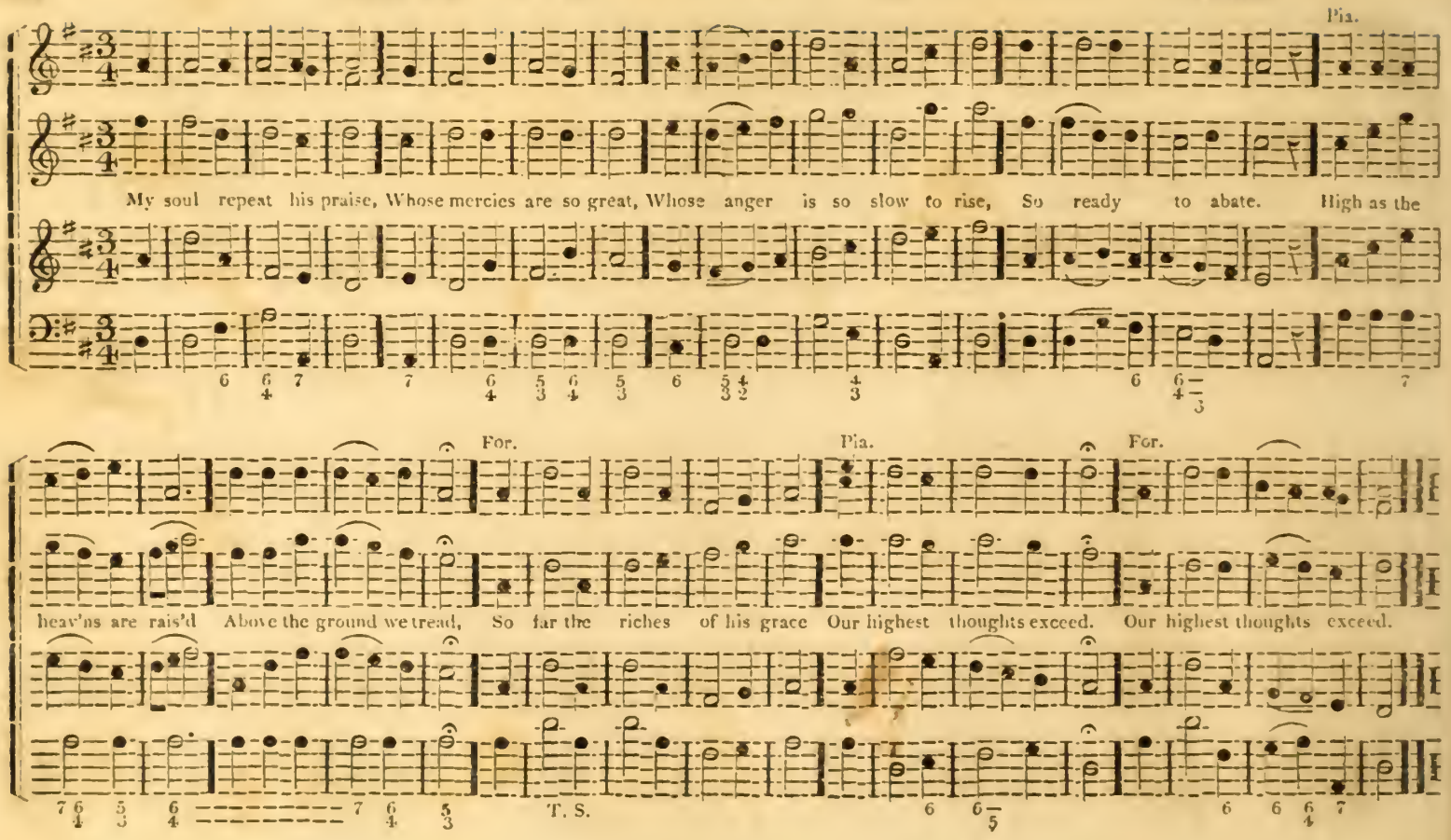
HOPKINS. S. M.

My soul, with joy at - - tend, While Je - sus si - - lence breaks:
No an - gel's harp such mu - - sic yields, As what my Shep - herd speaks.

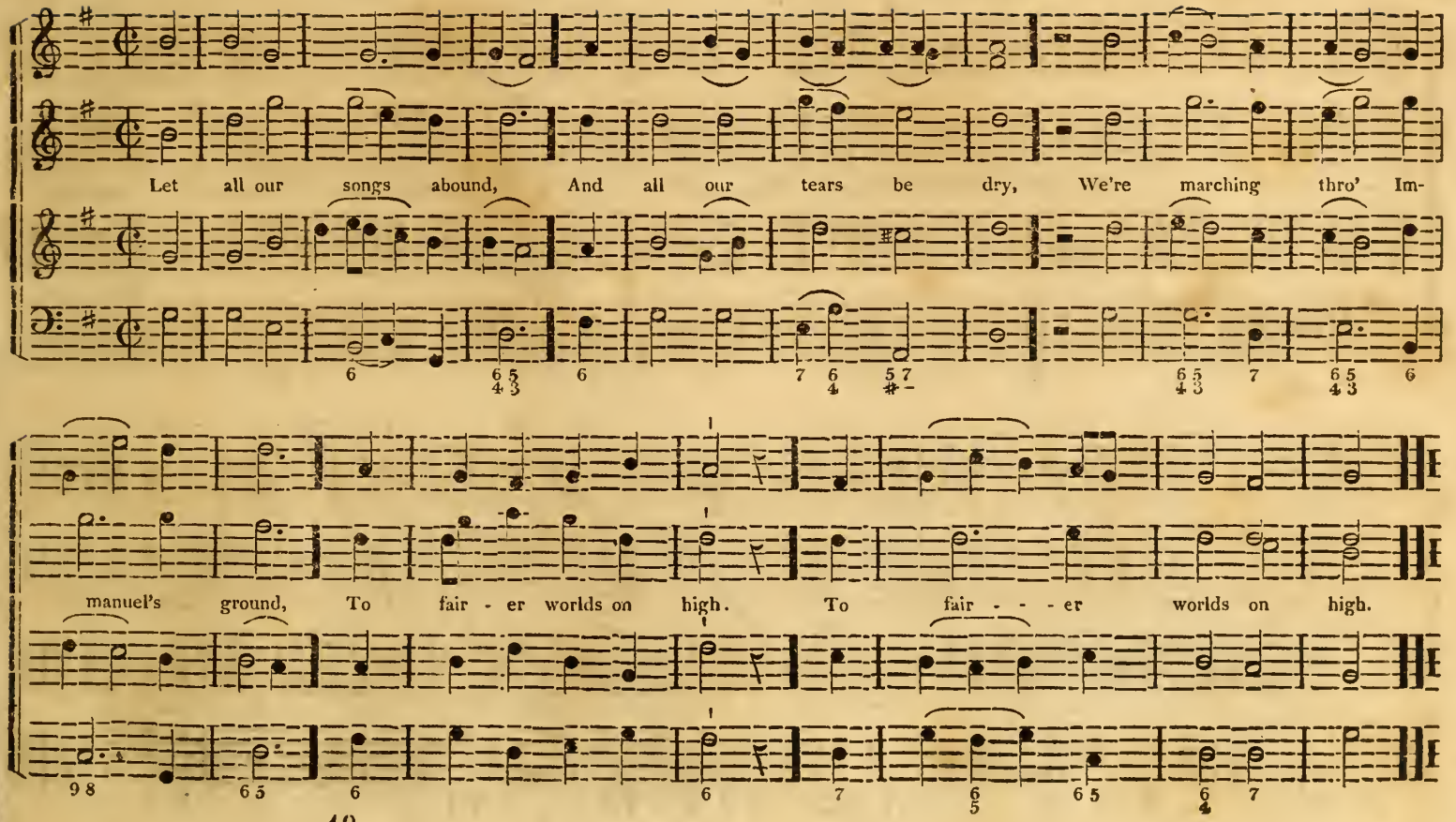

Shall wisdom cry aloud, And not her speech be heard? The voice of God's eternal word, Deserves it no regard? Deserves it no regard?

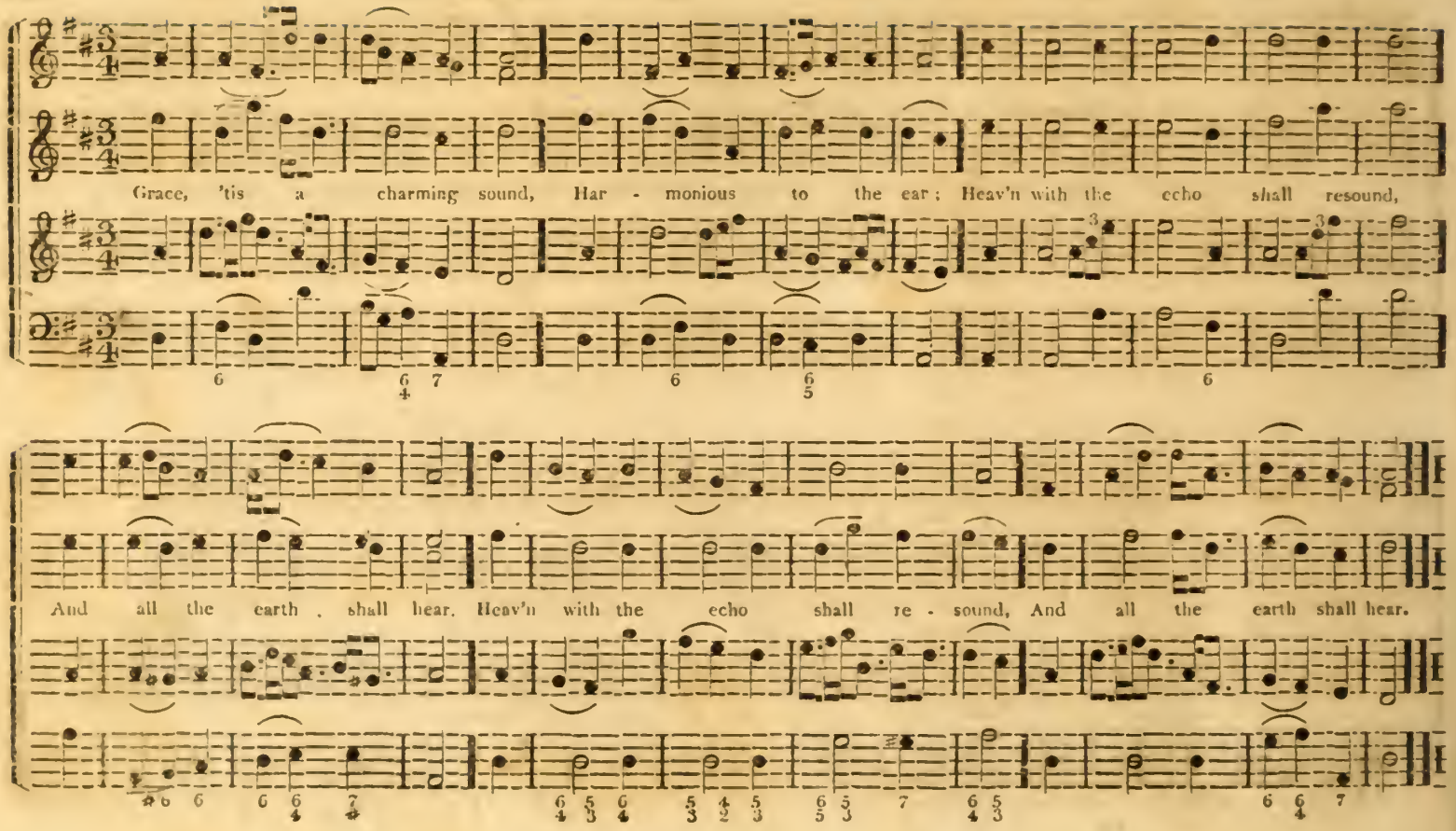
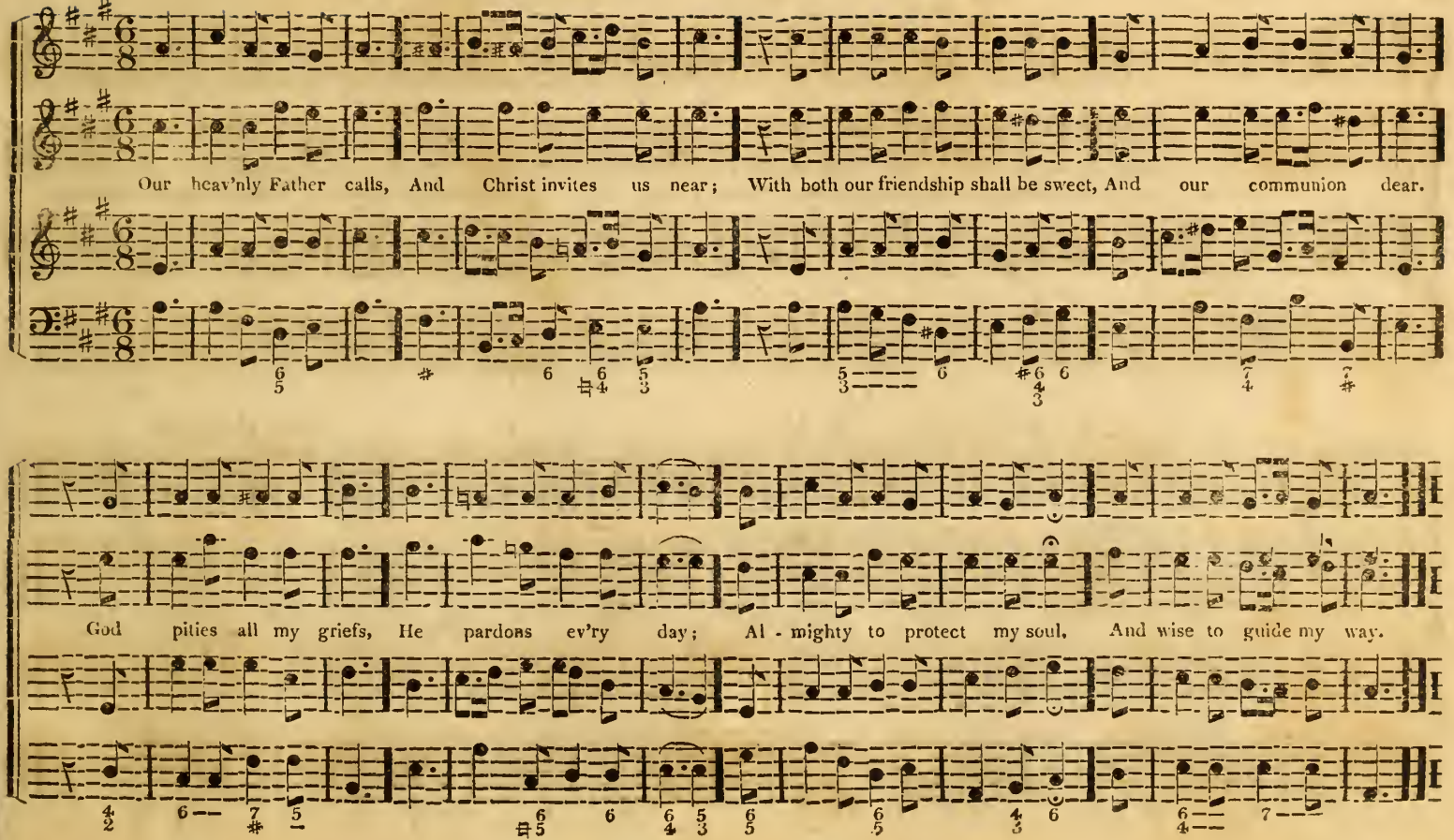
LITTLE MARLBOROUGH. S. M.

For.
With looks se - rene, he said, "Go, vi - - sit Christ, your King," And straight a
Pia.
flaming troop appear'd, The shepherds heard them sing. - - - The shepherds heard them sing.

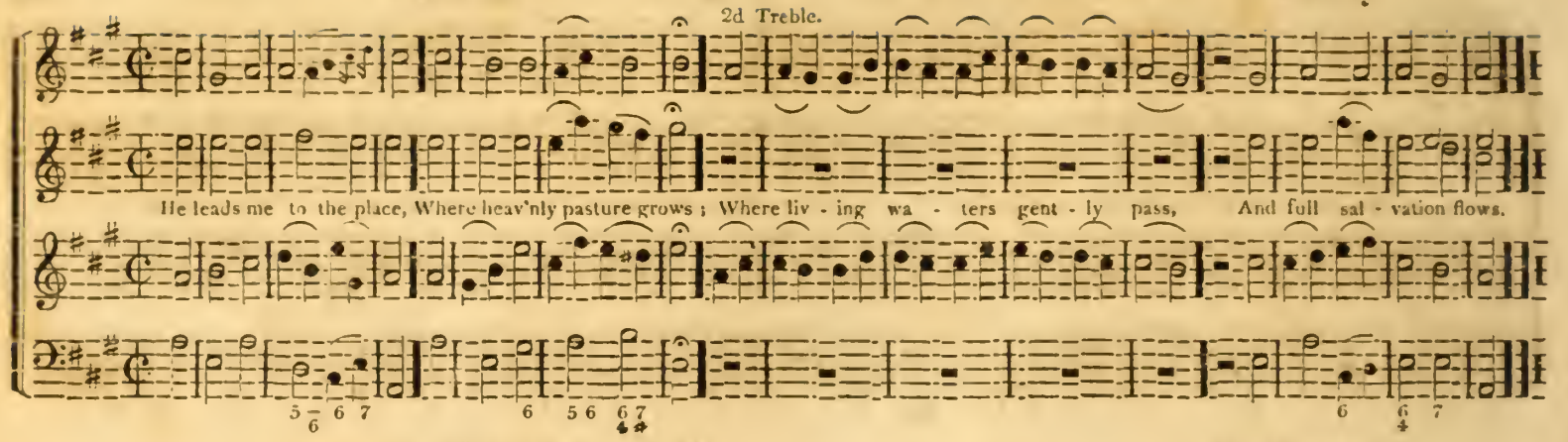
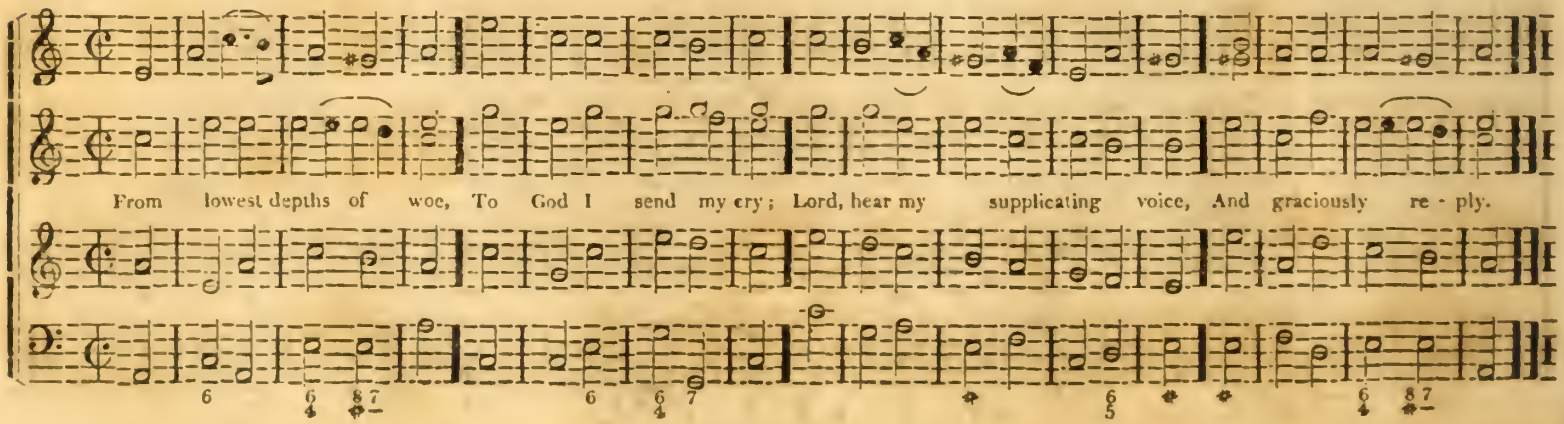
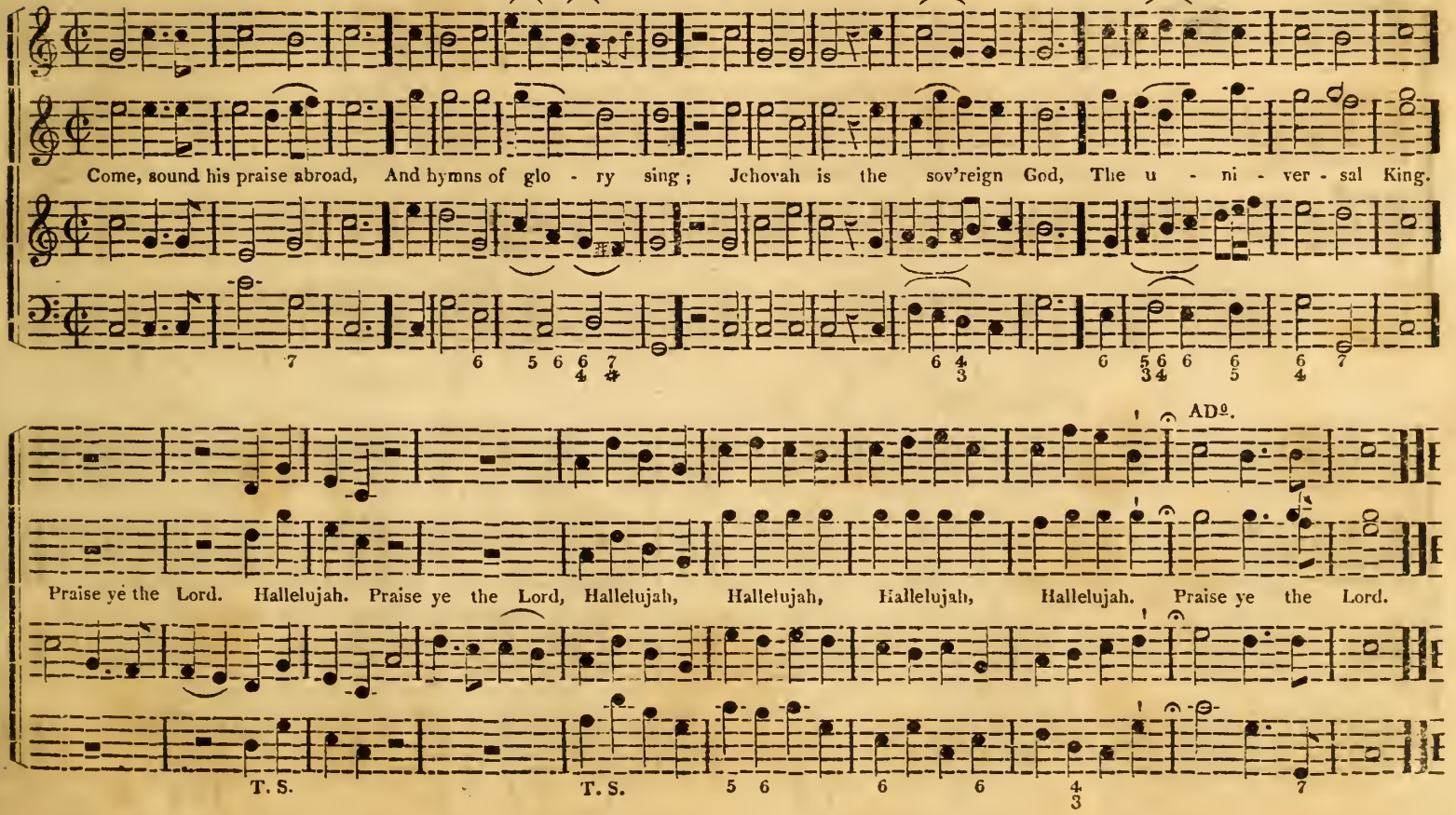

Have mercy, Lord, on me, As thou wert ev - - er kind; Let me, oppress'd with

Thy wonted mercy fin - - - - - - - - d.
loads of guil - - - - - - - t, Thy wonted mercy find. Thy wonted mer - cy find.
Thy wonted mercy fin - - - - - - - - d.
Thy wonted

Great is the Lord our God, And let his praise be great; He makes his church his blest abode, His most delightful seat.

NEW YORK. S. M.

Give us the tender heart, That mingles fear with love; And lead us thro' what ever path True wisdom shall approve.

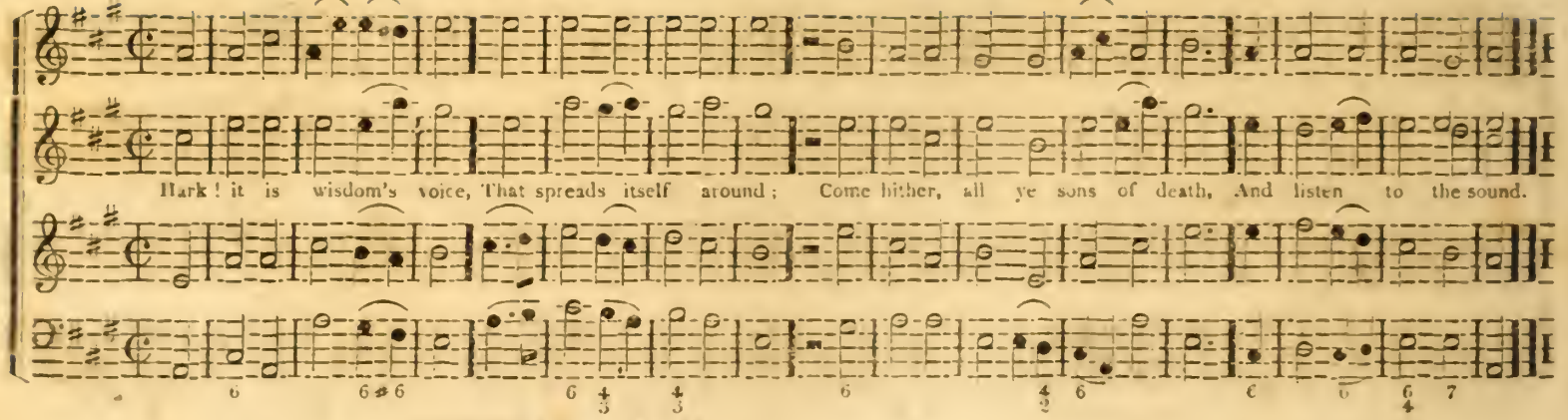

Be - - hold, the morn - ing sun Be - gins his glo - rious way,
His beams through all the na - tions run, And life and light con - vey.

Pia.
My soul repeat his praise, Whose mercies are so great, Whose anger is so slow to rise, So ready to abate. High as the
For.
Pia.
For.
heav'ns are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed. Our highest thoughts exceed.
T. S.

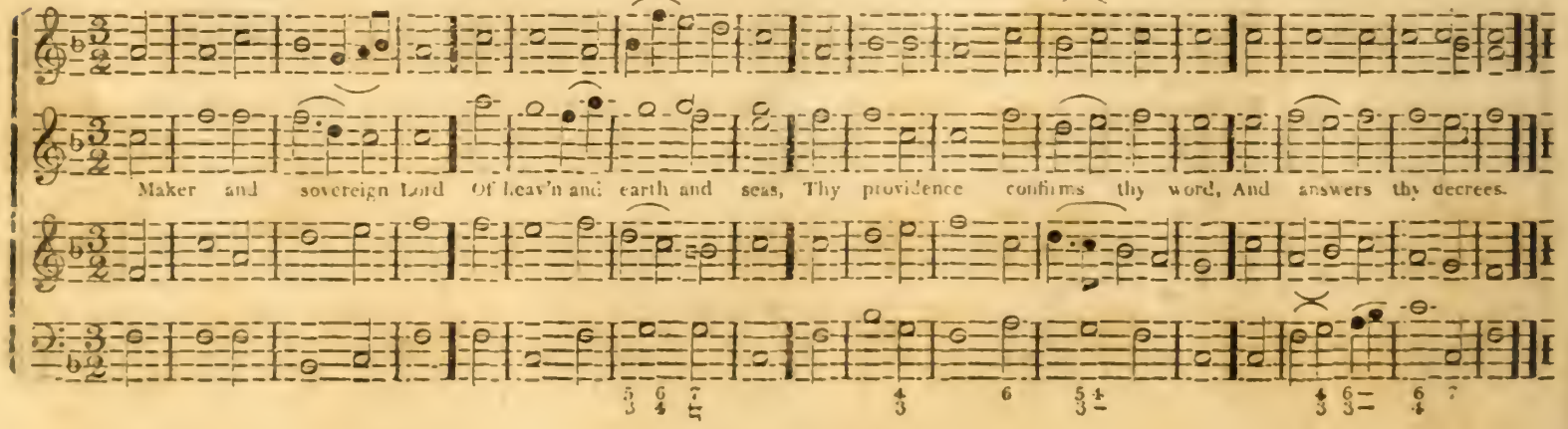
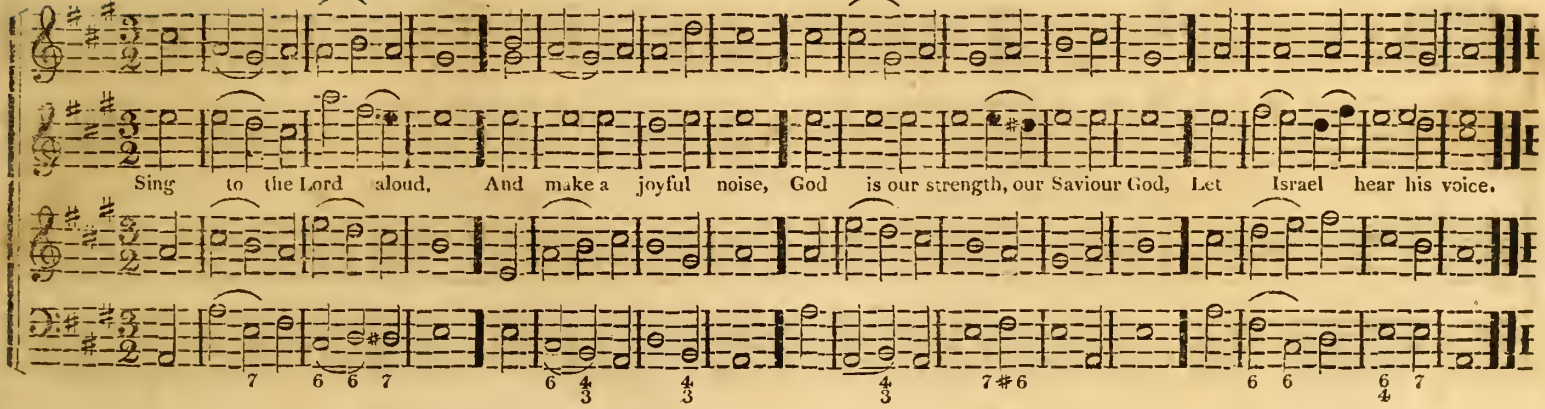

Let all our songs abound, And all our tears be dry, We're marching thro' Im-
manuel's ground, To fair - er worlds on high. To fair - - - er worlds on high.

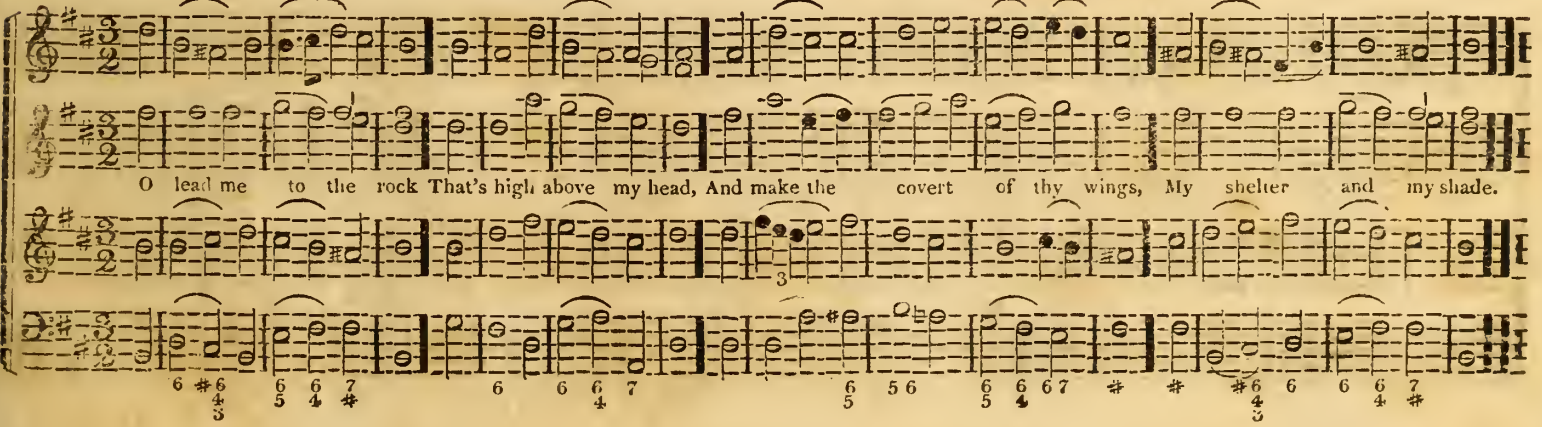
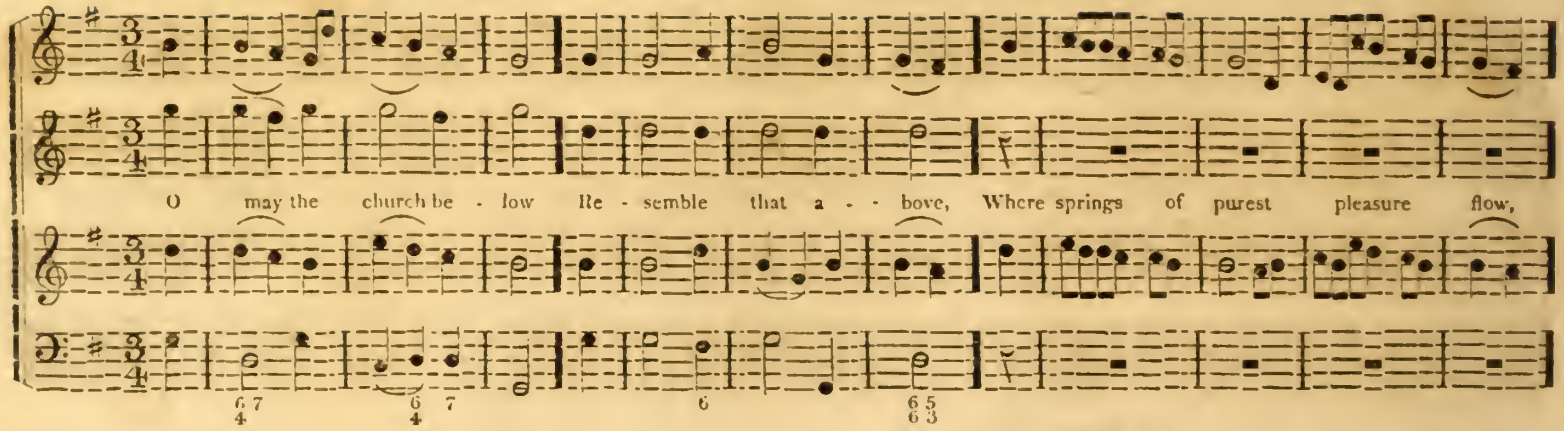
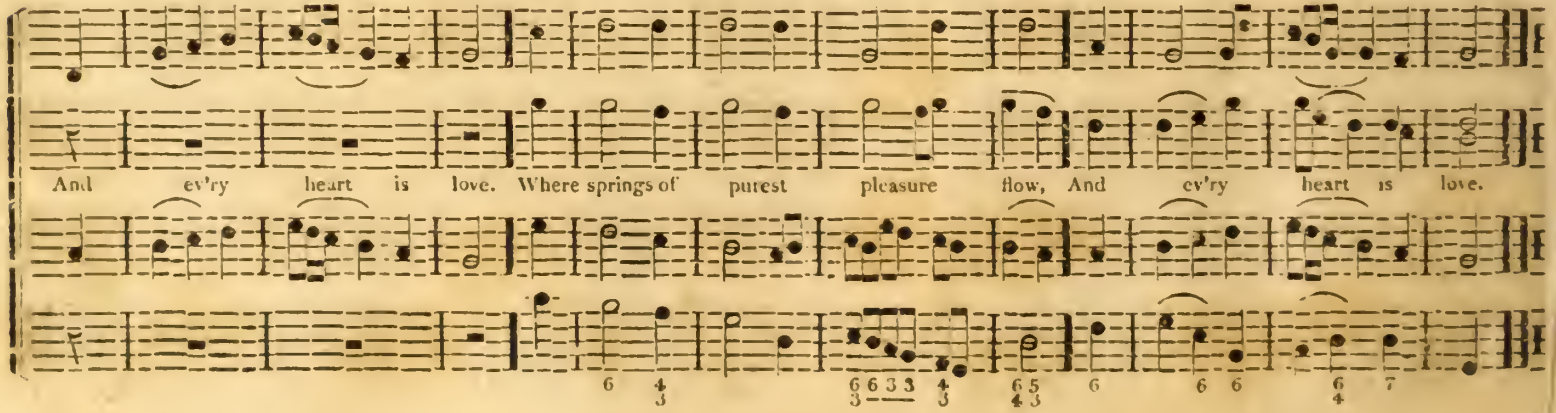
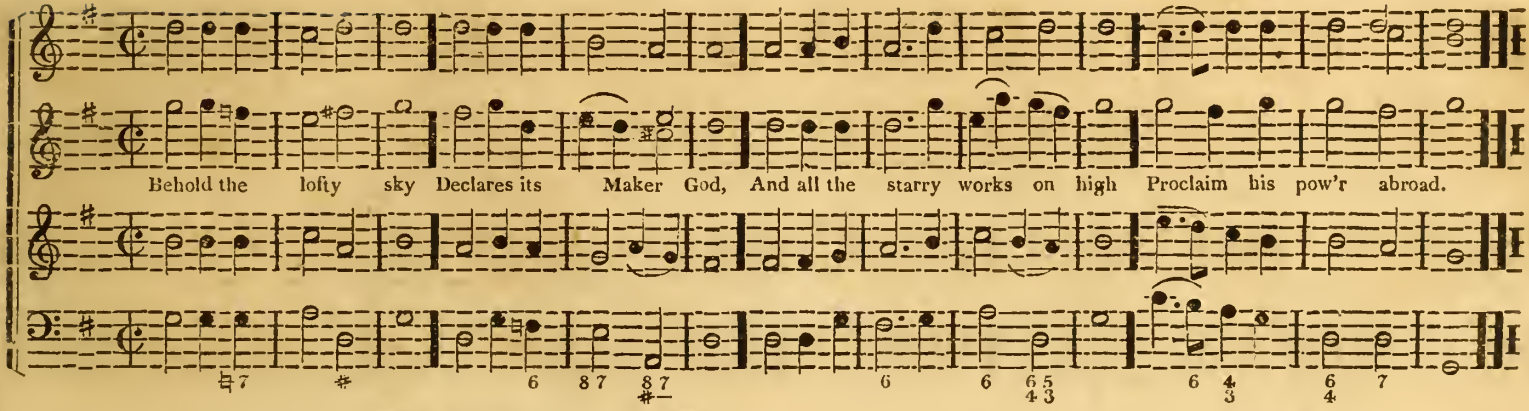
RUTLAND. S. M.

Grace, 'tis a charming sound, Har - monious to the ear; Heav'n with the echo shall resound,
And all the earth shall hear. Heav'n with the echo shall re - sound, And all the earth shall hear.

Our heav'nly Father calls, And Christ invites us near; With both our friendship shall be swect, And our communion dear.
God pities all my griefs, He pardons ev'ry day; Al - mighty to protect my soul, And wise to guide my way.

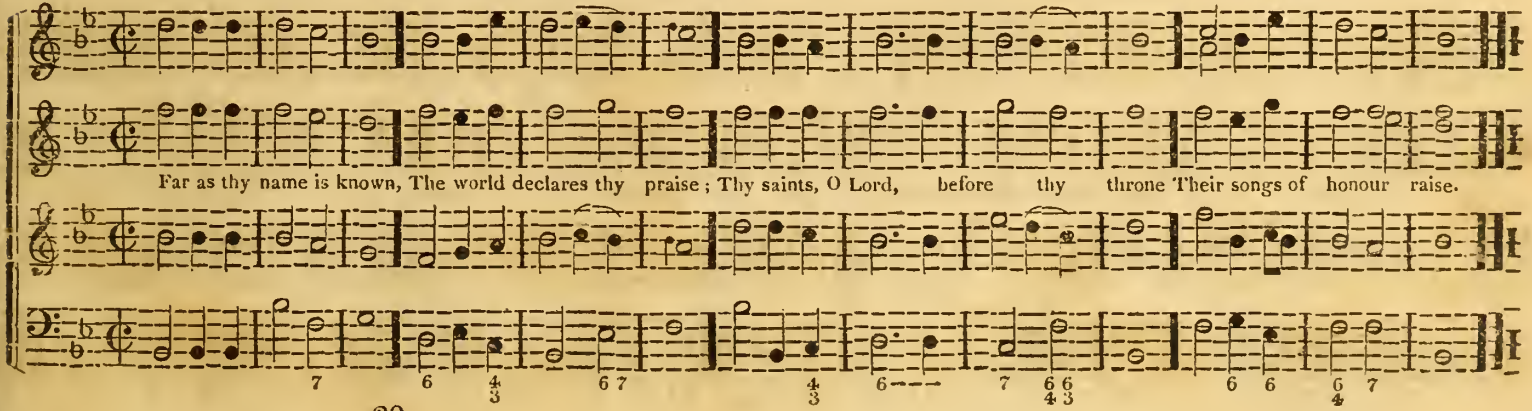
SHIRLAND. S. M. Stanley.

St. BRIDE's. S. M. Dr. Howard.

Come, sound his praise abroad, And hymns of glo - ry sing; Jehovah is the sov'reign God, The u - ni - ver - sal King.
AD⁹.
Praise ye the Lord. Hallelujah. Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah. Praise ye the Lord.
T. S.
T. S.

St. THOMAS'. S. M. A. Williams.



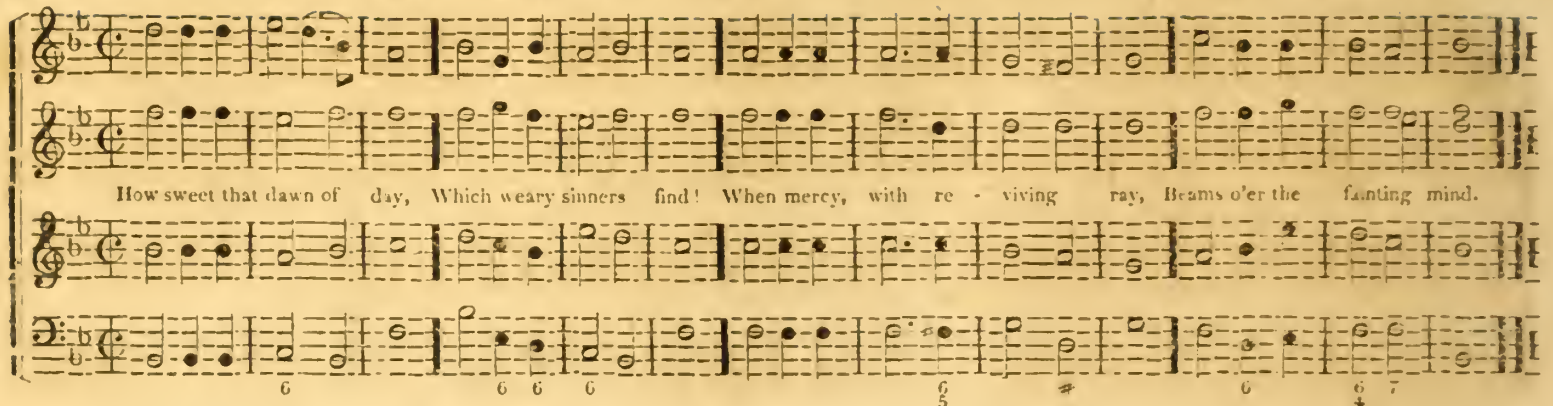
SUTTON. S. M.


Sing to the Lord aloud, And make a joyful noise, God is our strength, our Saviour God, Let Israel hear his voice.

USTICK. S. M.

O lead me to the rock That's high above my head, And make the covert of thy wings, My shelter and my shade.

O may the church be - low Re - semble that a - - bove, Where springs of purest pleasure flow,

And ev'ry heart is love. Where springs of purest pleasure flow, And ev'ry heart is love.

WINTHROP. S. M. T. Jackson.

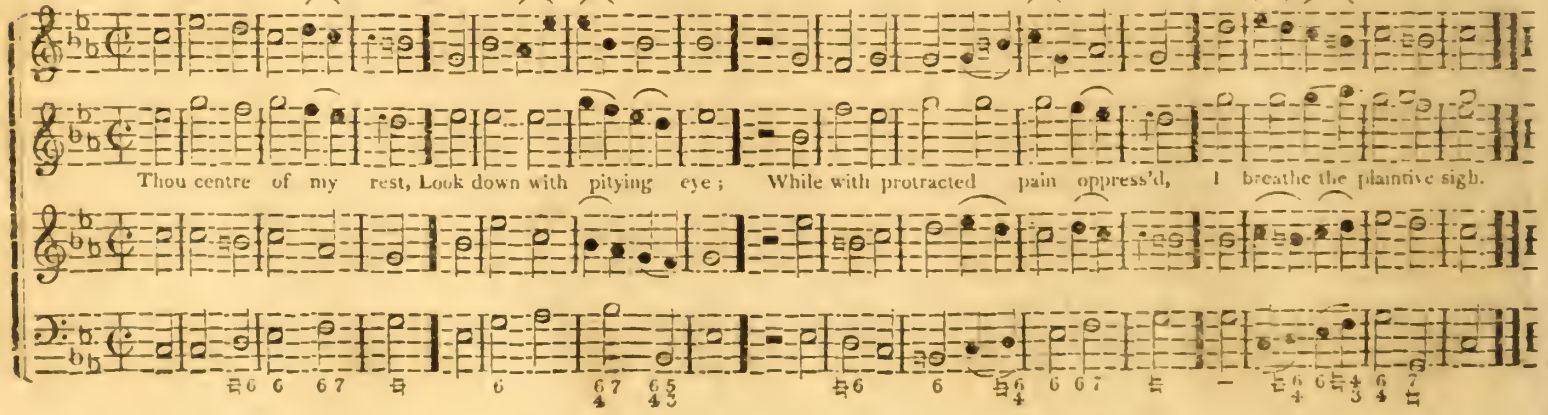
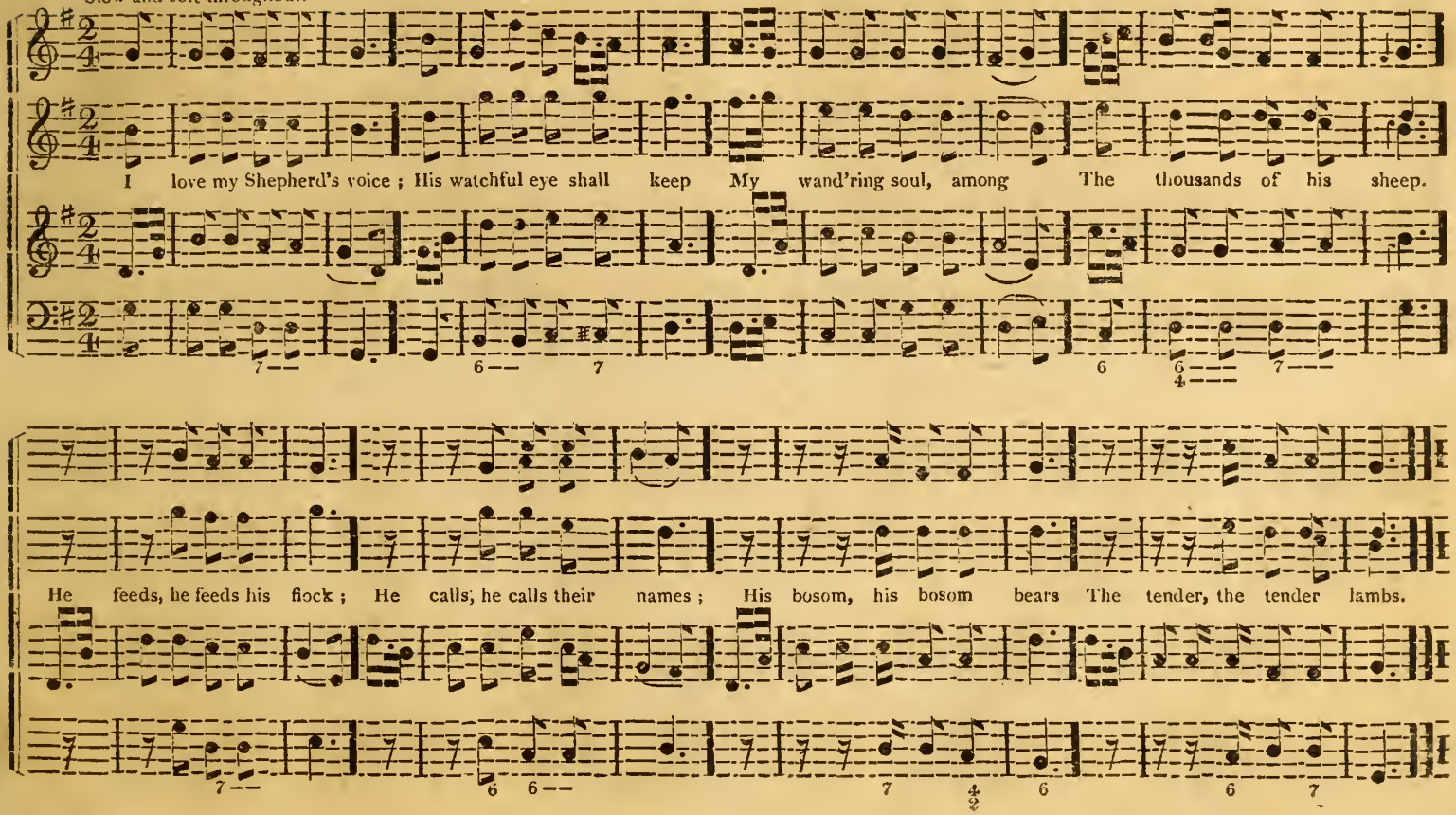
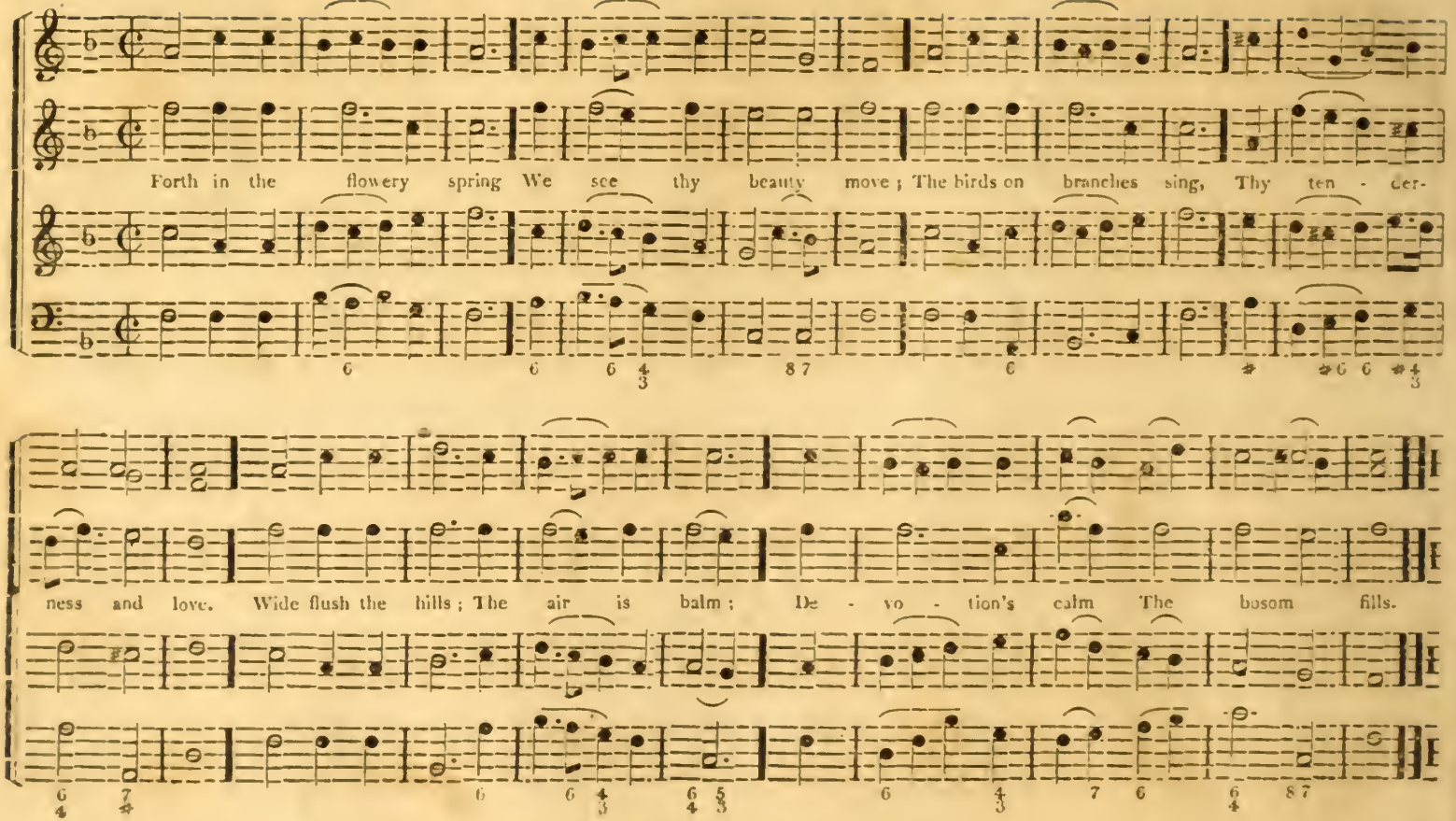


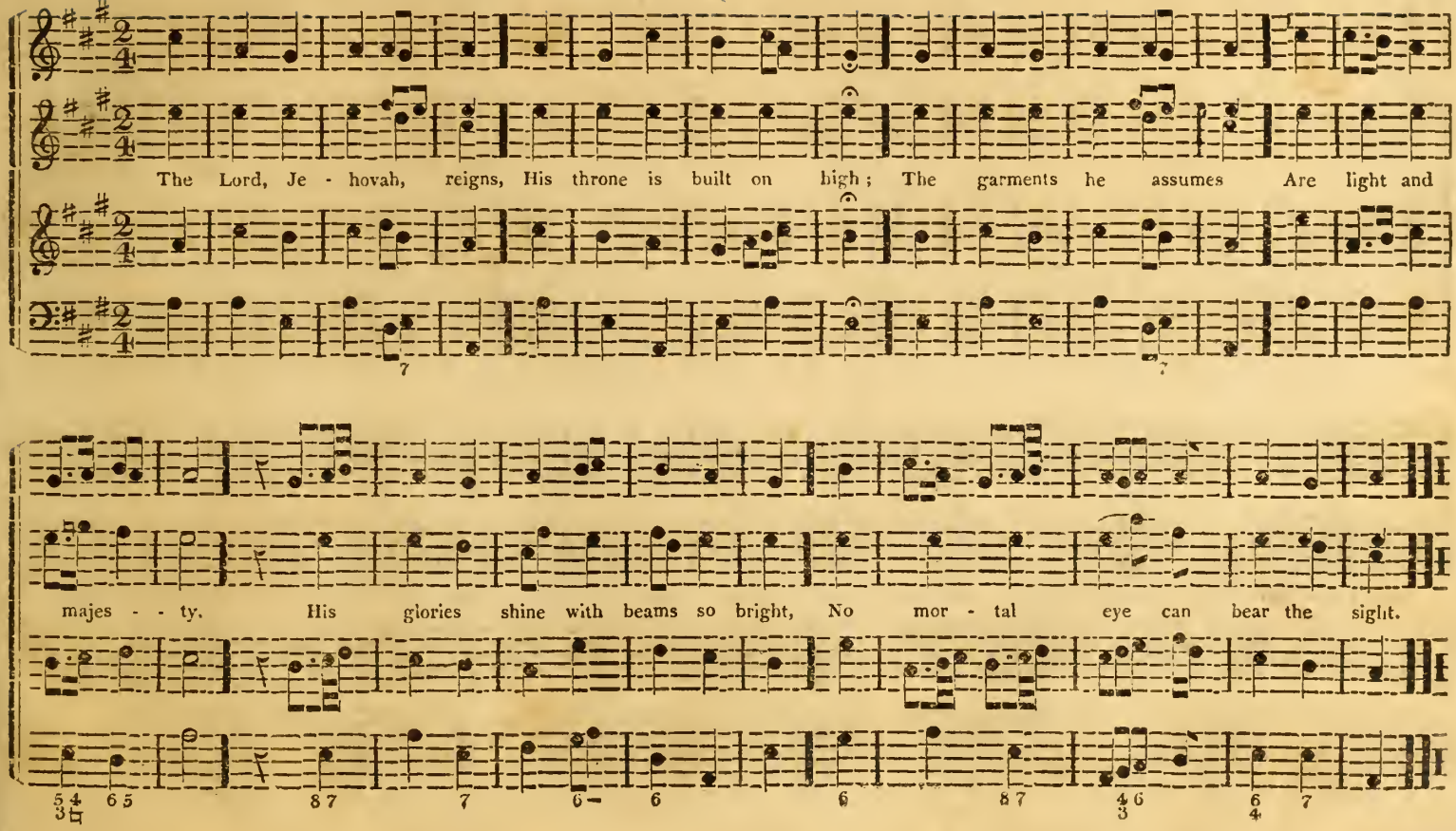
WOODBRIDGE. S. M.

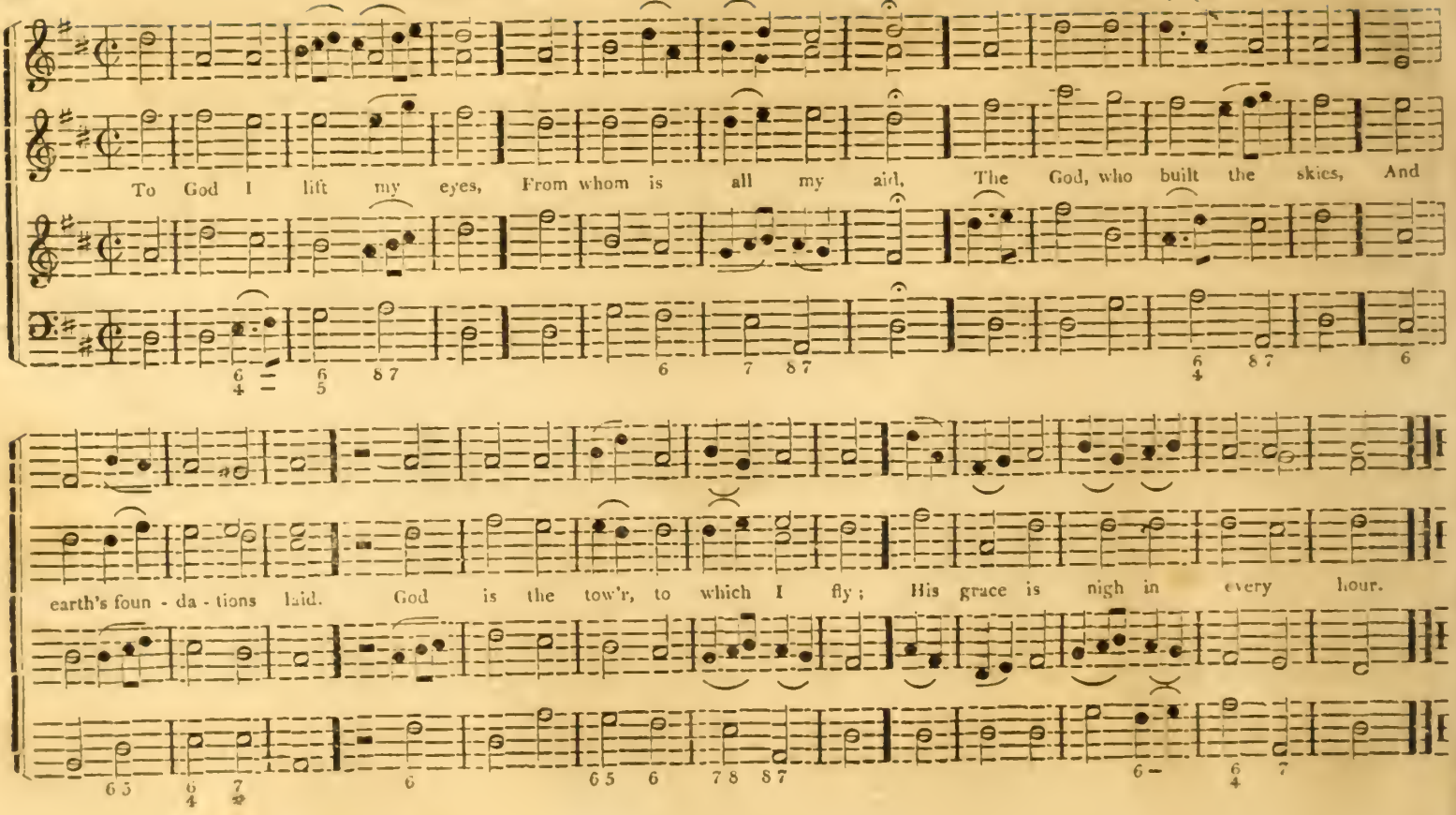
T. Jackson.

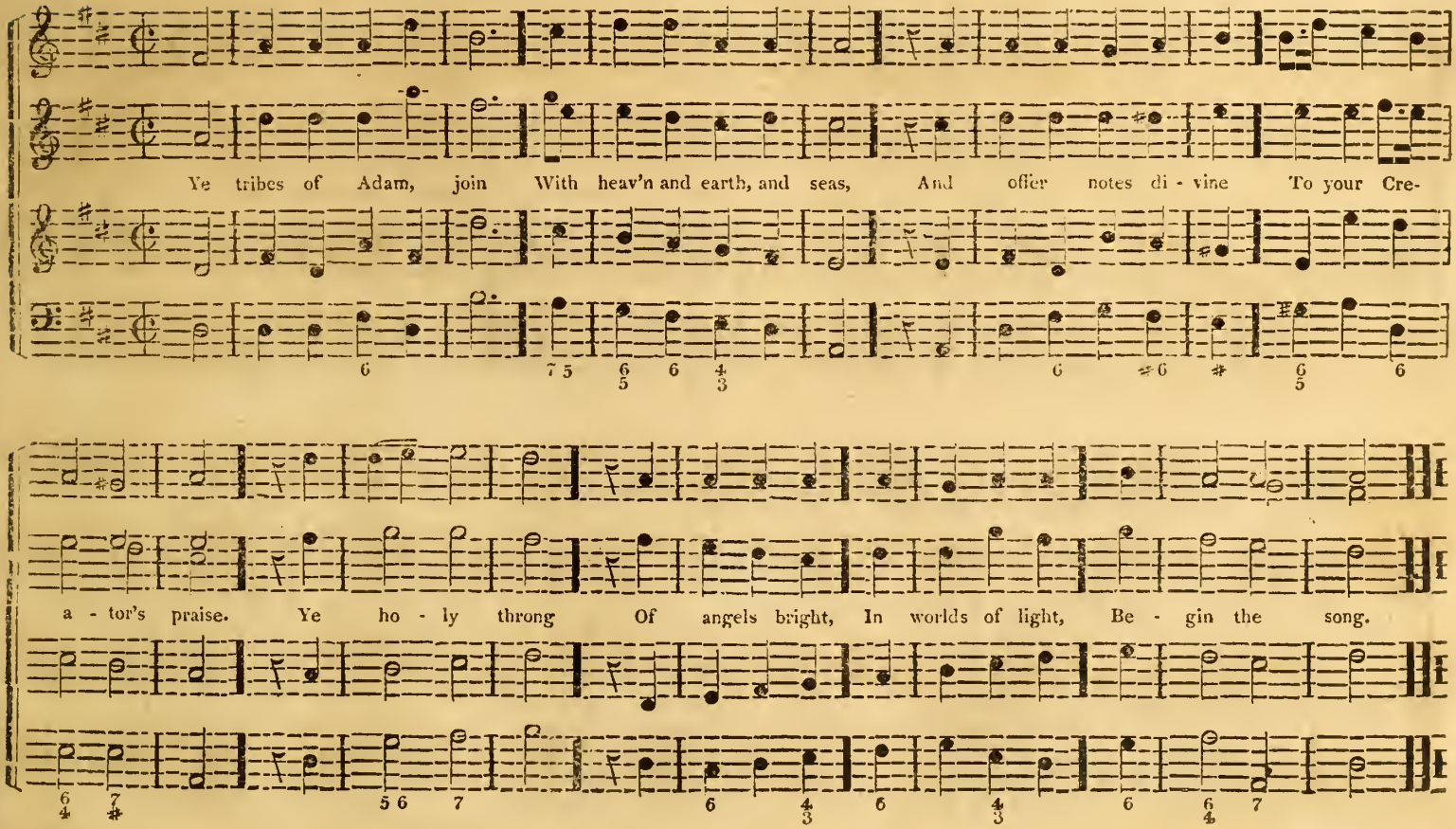


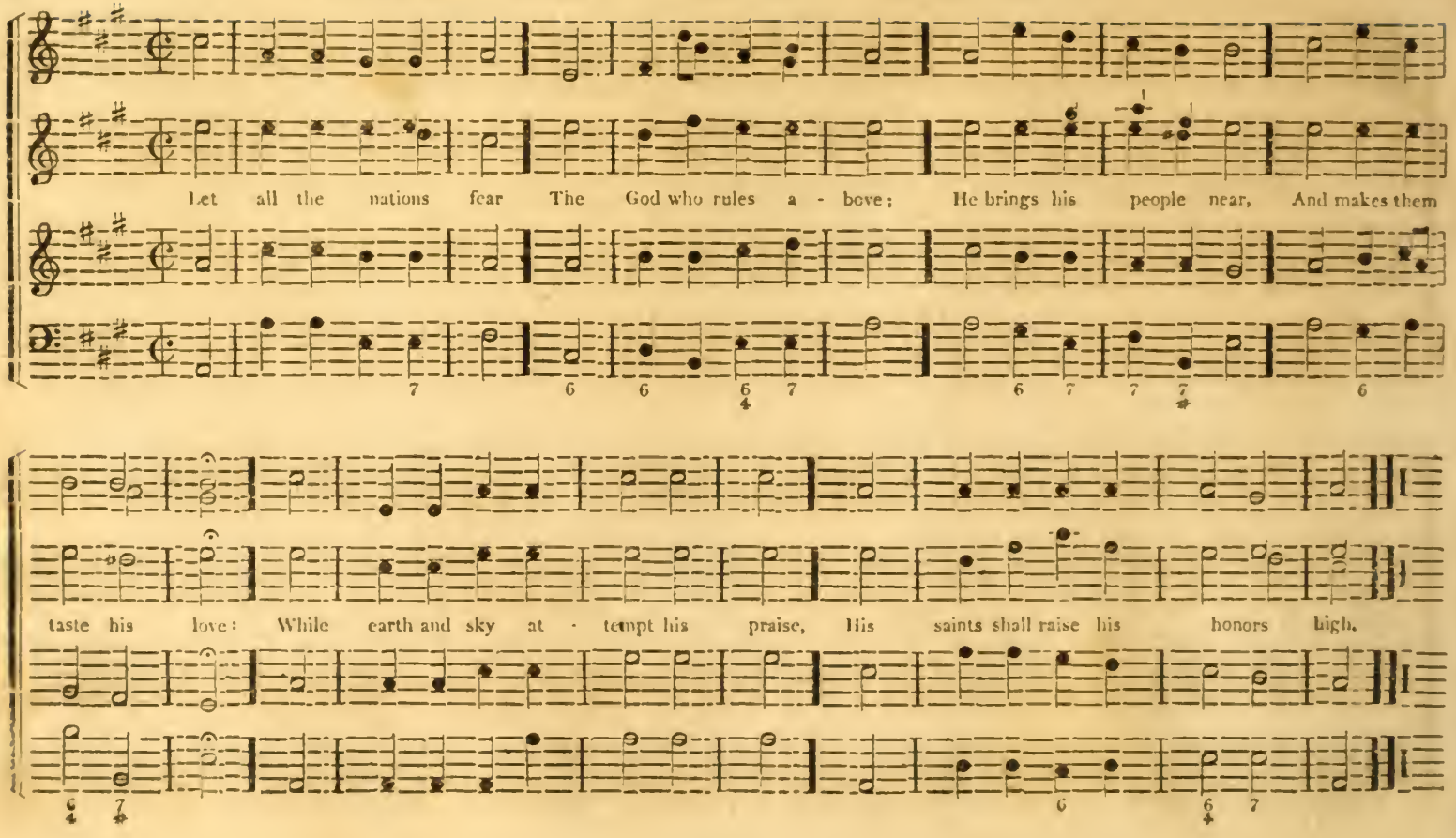
YARMOUTH. S. M.

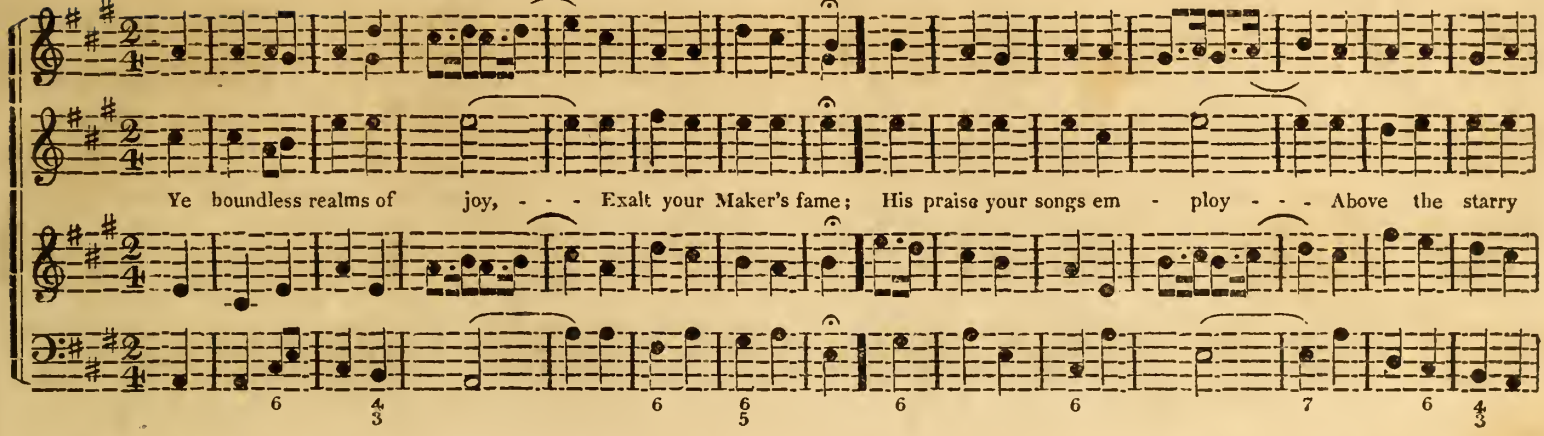
Wainwright.

Slow and soft throughout.
I love my Shepherd's voice ; His watchful eye shall keep My wand'ring soul, among The thousands of his sheep.
He feeds, he feeds his flock ; He calls, he calls their names ; His bosom, his bosom bears The tender, the tender lambs.

Forth in the flowery spring We see thy beauty move; The birds on branches sing, Thy ten - der-
ness and love. Wide flush the hills; The air is balm; De - vo - tion's calm The bosom fills.

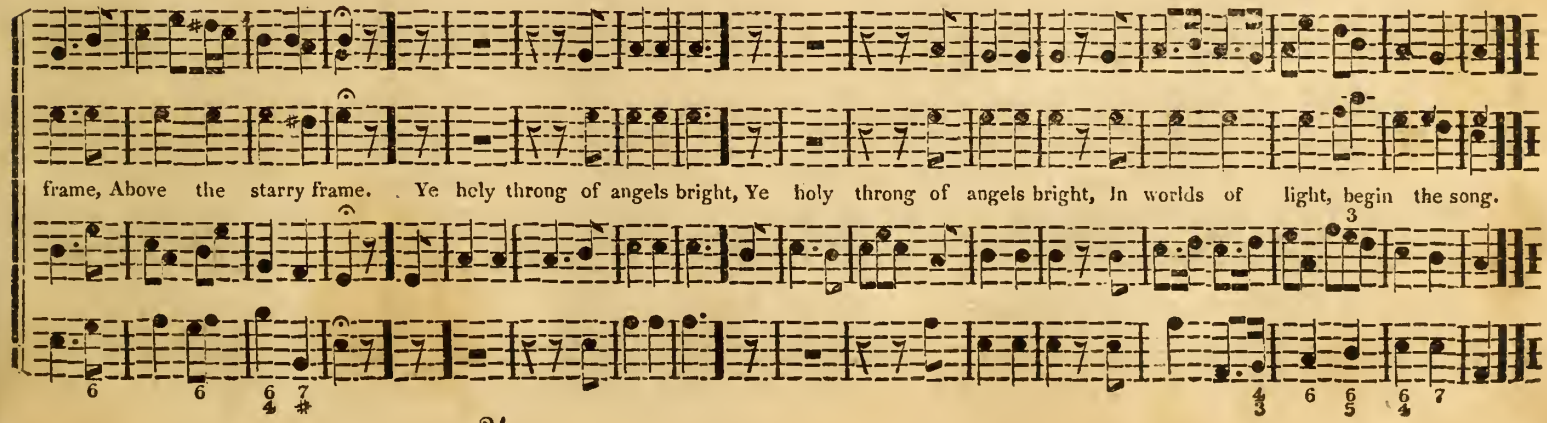
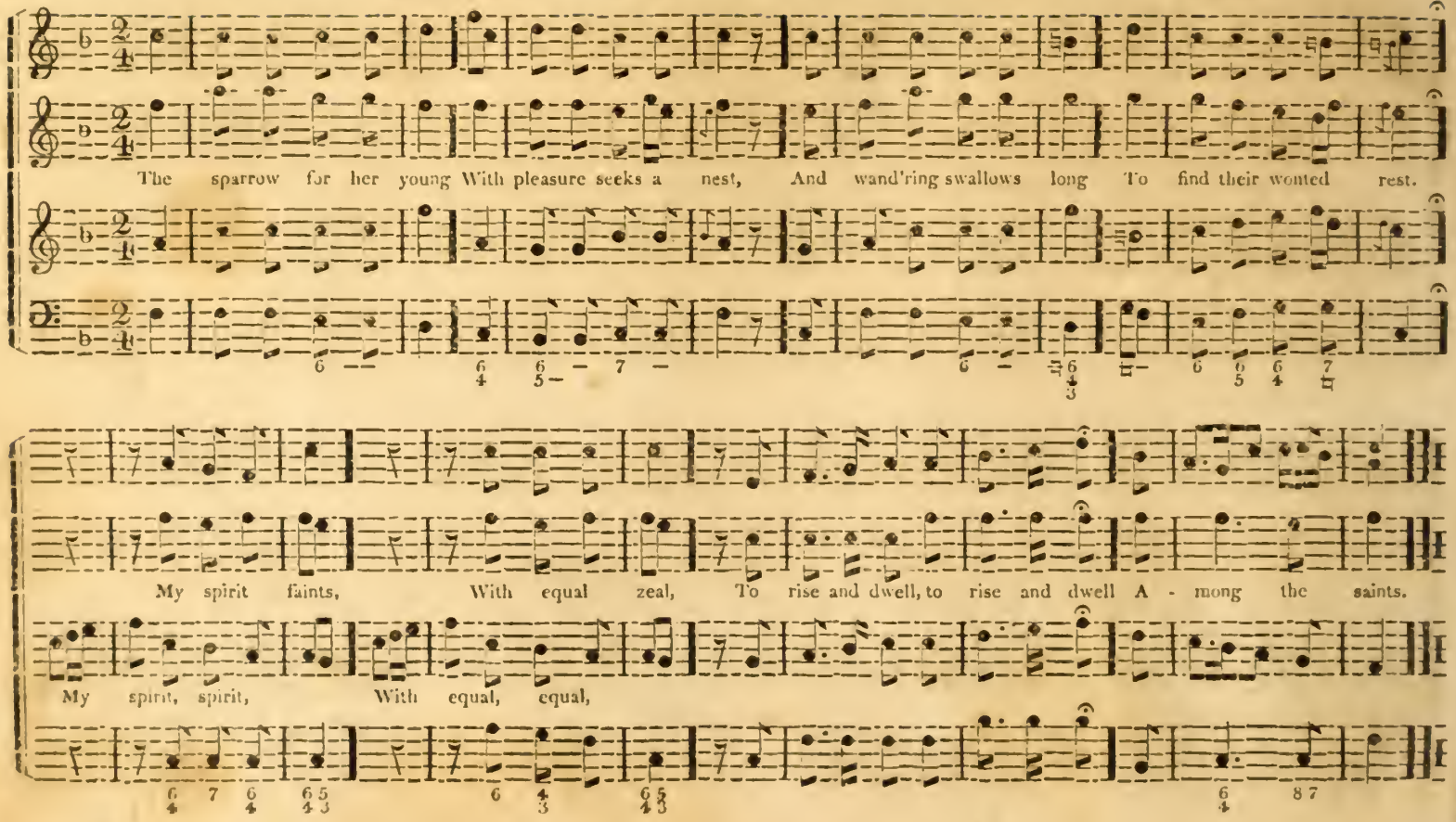

The Lord, Je - hovah, reigns, His throne is built on high; The garments he assumes Are light and
majes - - ty. His glories shine with beams so bright, No mor - tal eye can bear the sight.

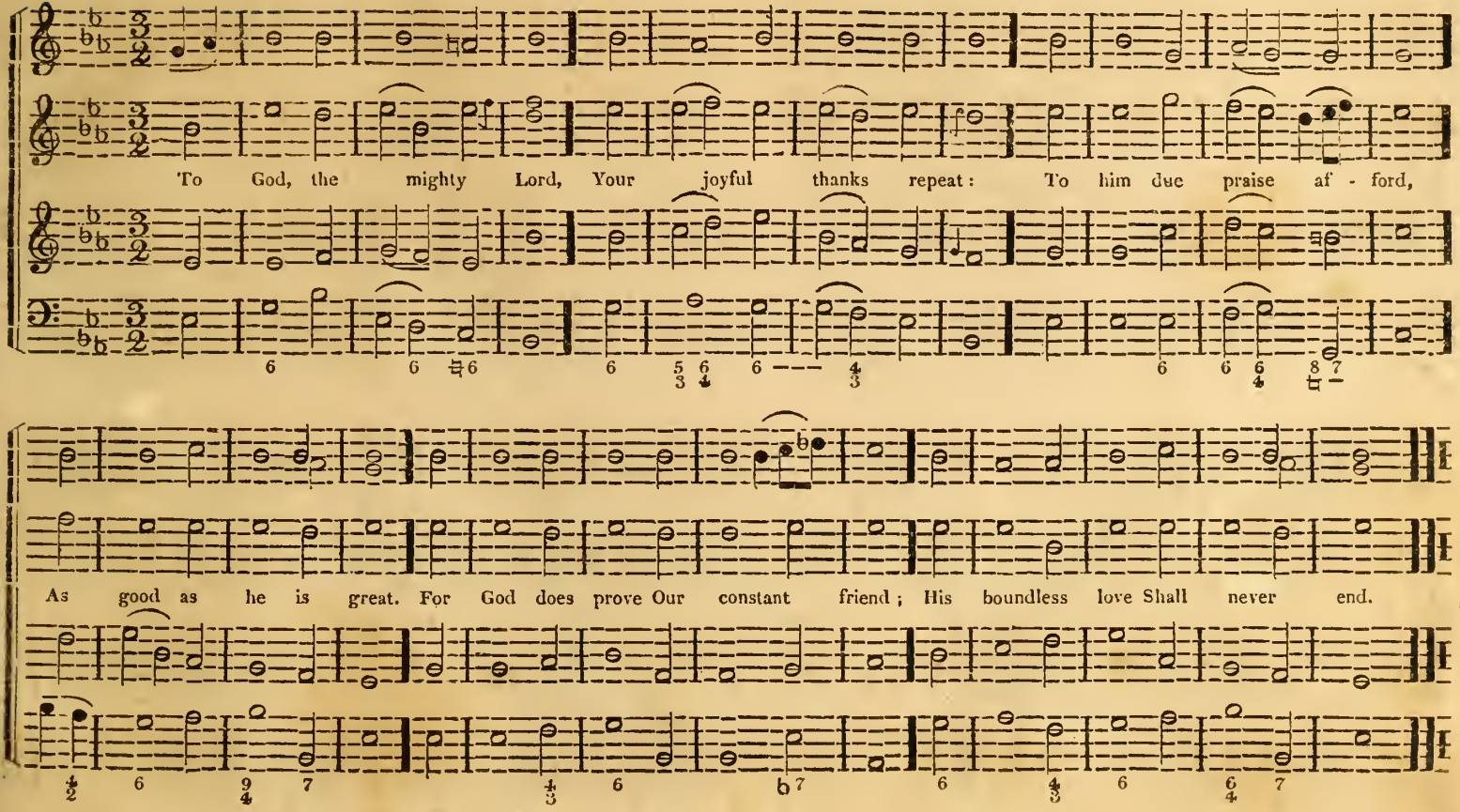
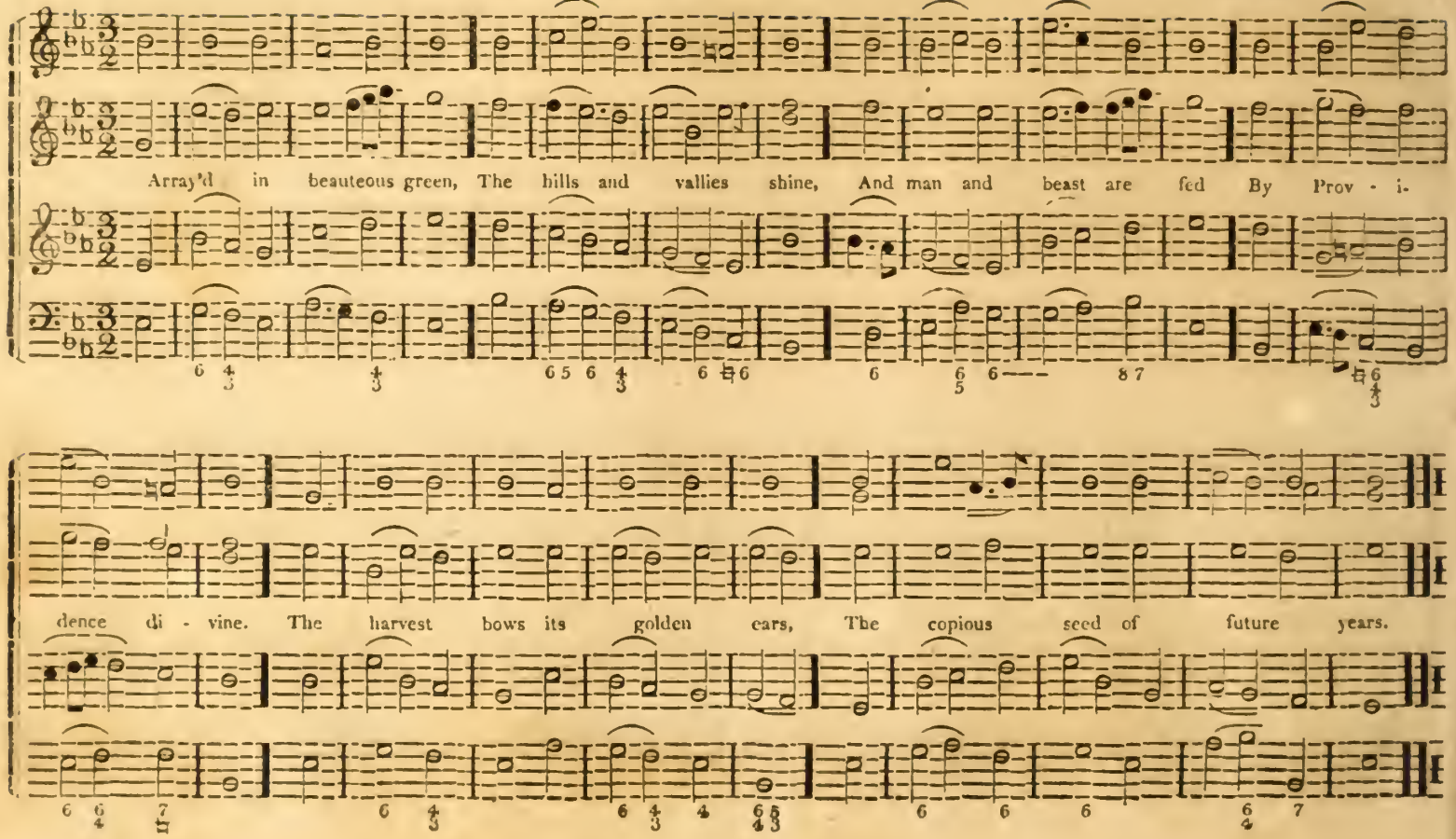

To God I lift my eyes, From whom is all my aid, The God, who built the skies, And
earth's foun - da - tions laid. God is the tow'r, to which I fly; His grace is nigh in every hour.

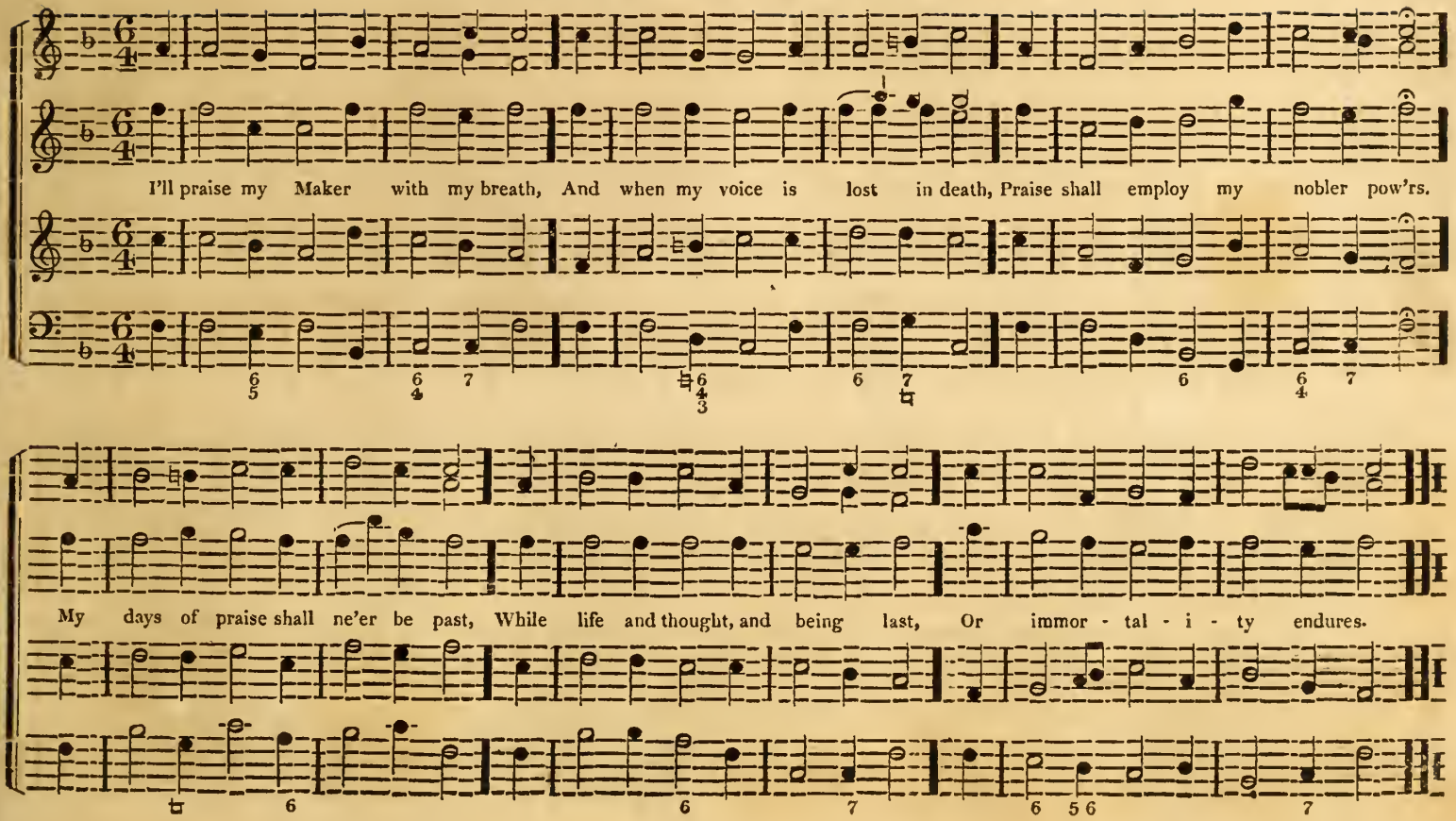

Ye tribes of Adam, join With heav'n and earth, and seas, And offer notes di - vine To your Cre-
a - tor's praise. Ye ho - ly throng Of angels bright, In worlds of light, Be - gin the song.

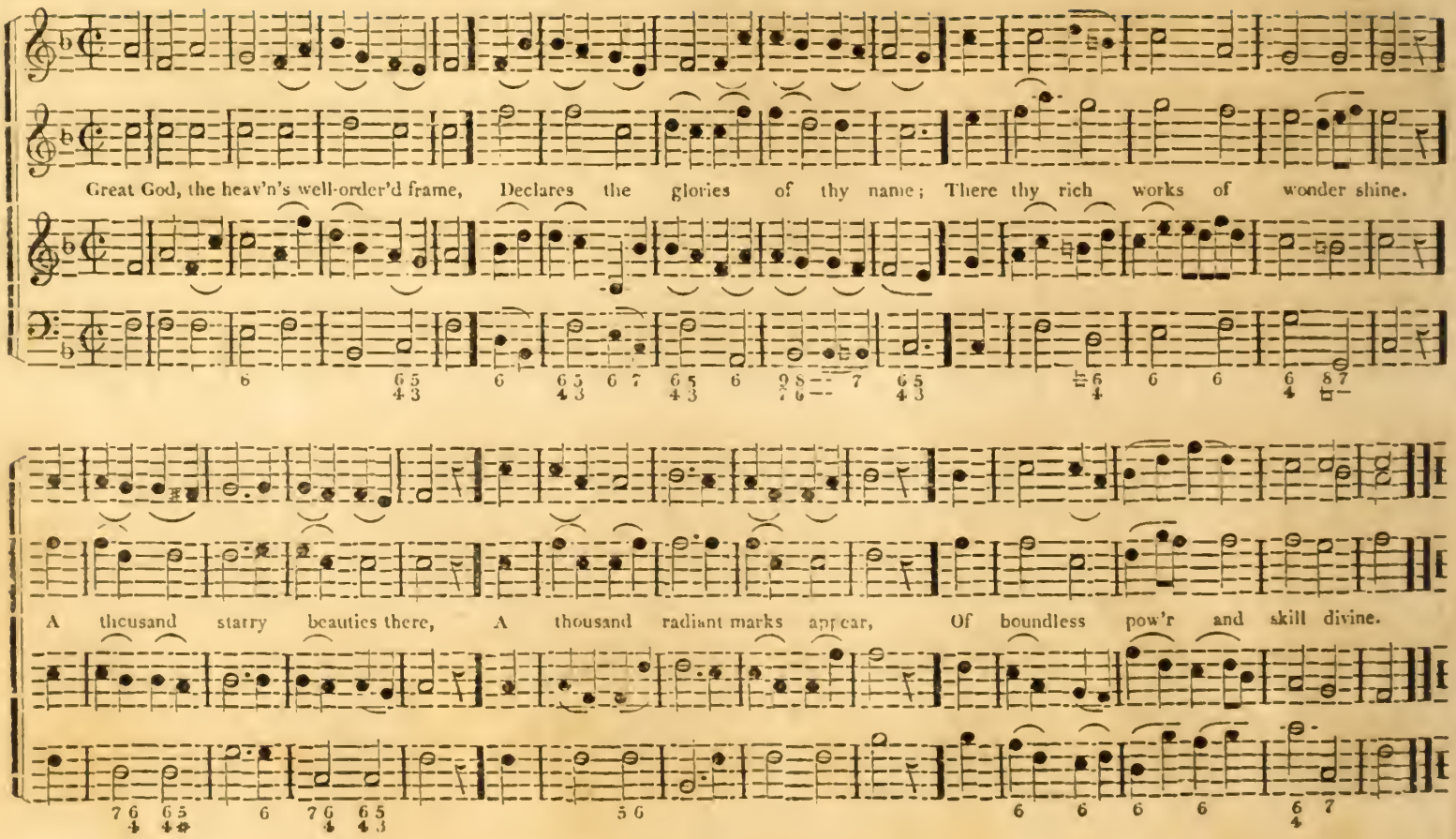

Let all the nations fear The God who rules a - bove; He brings his people near, And makes them
taste his love: While earth and sky at - tempt his praise, His saints shall raise his honors high.

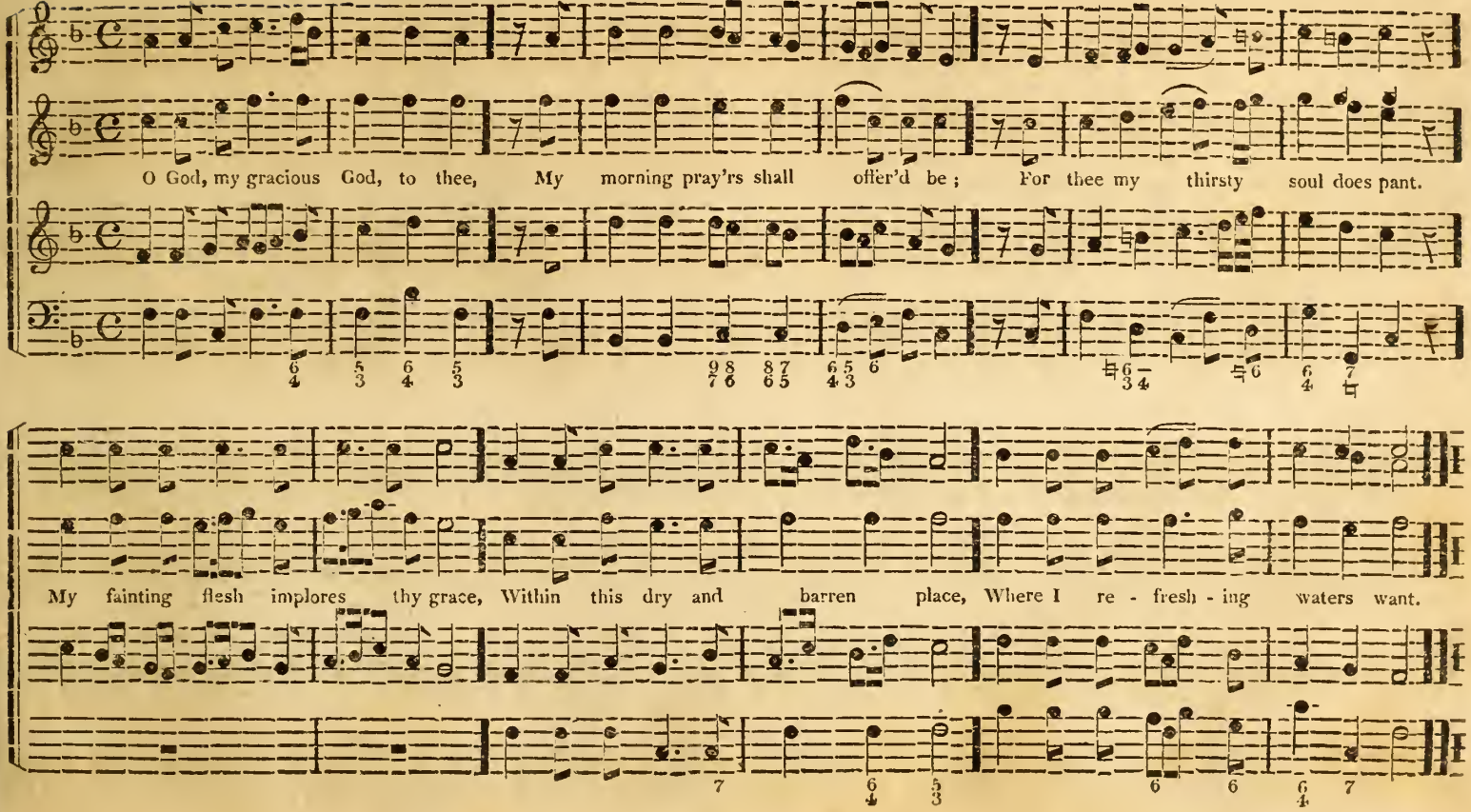
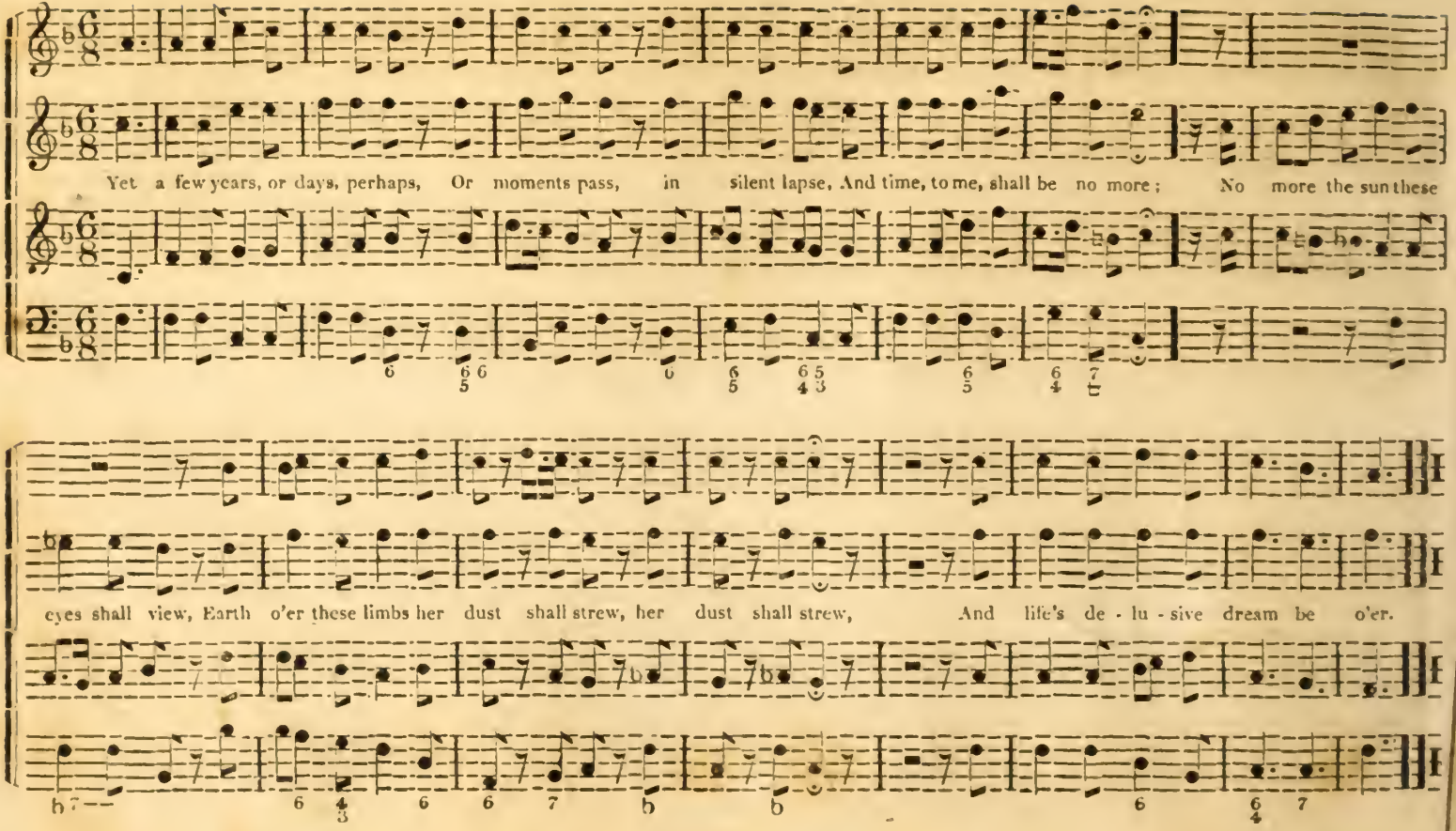
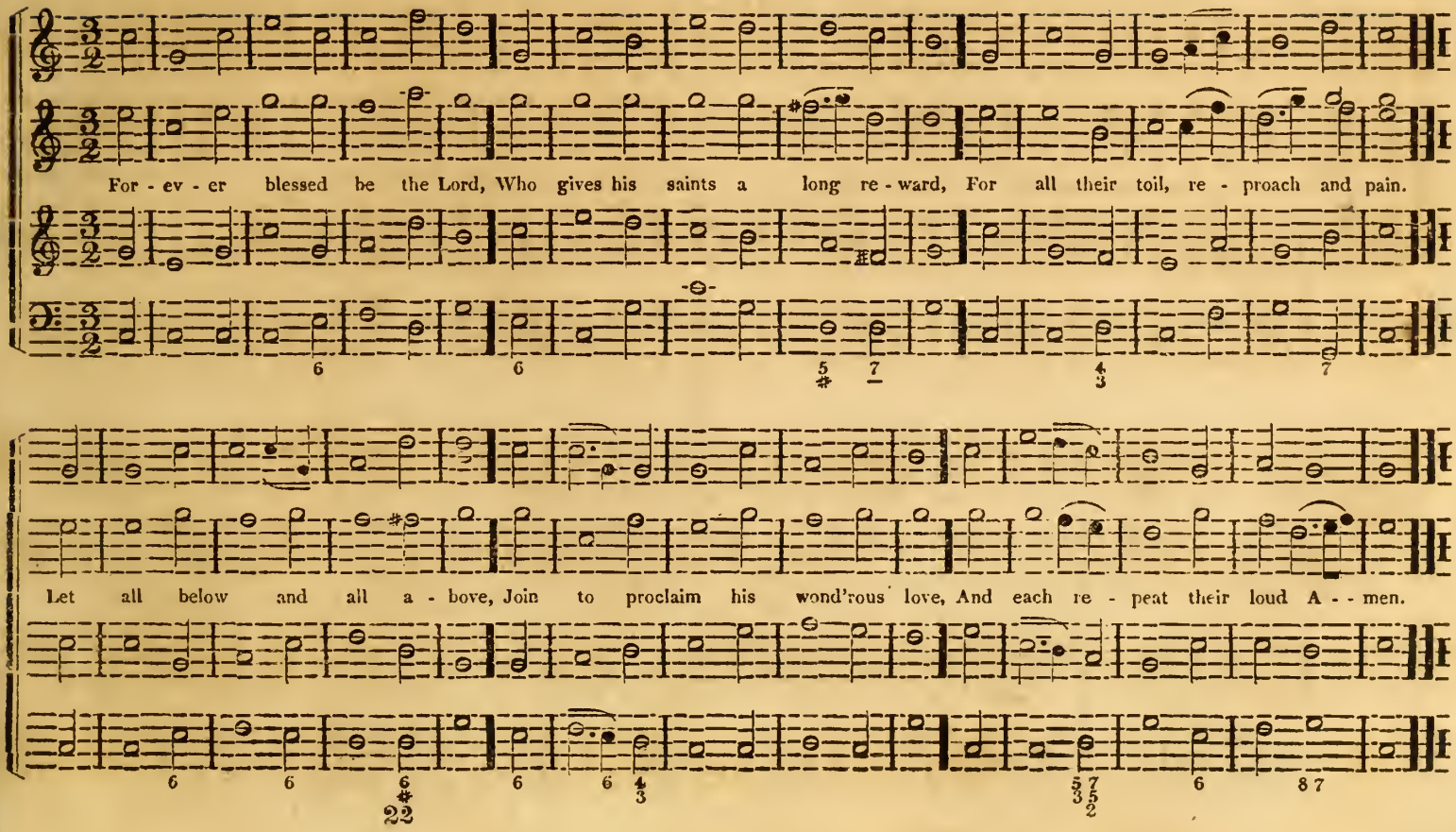

Ye boundless realms of joy, - - - Exalt your Maker's fame; His praise your songs em - ploy - - - Above the starry

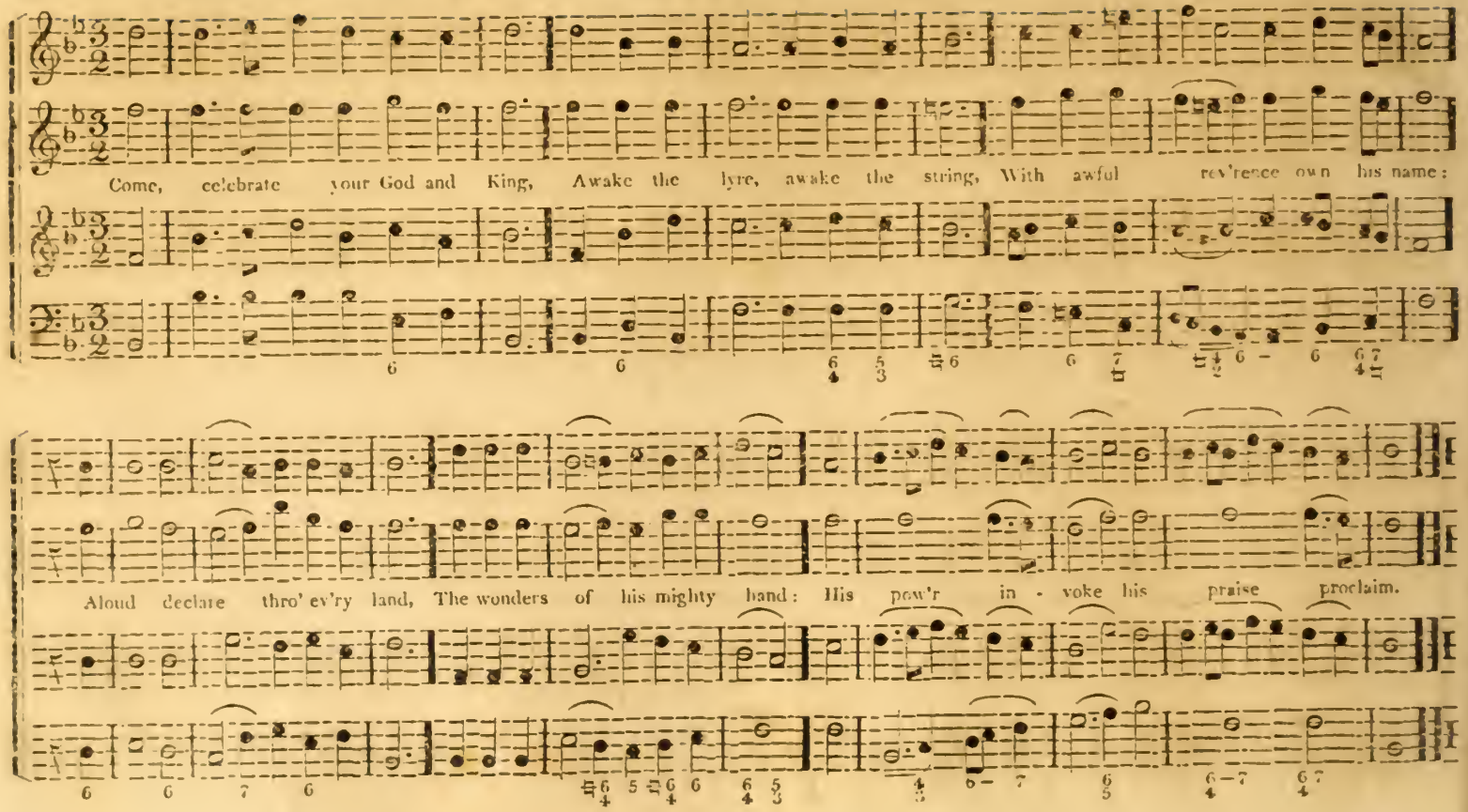
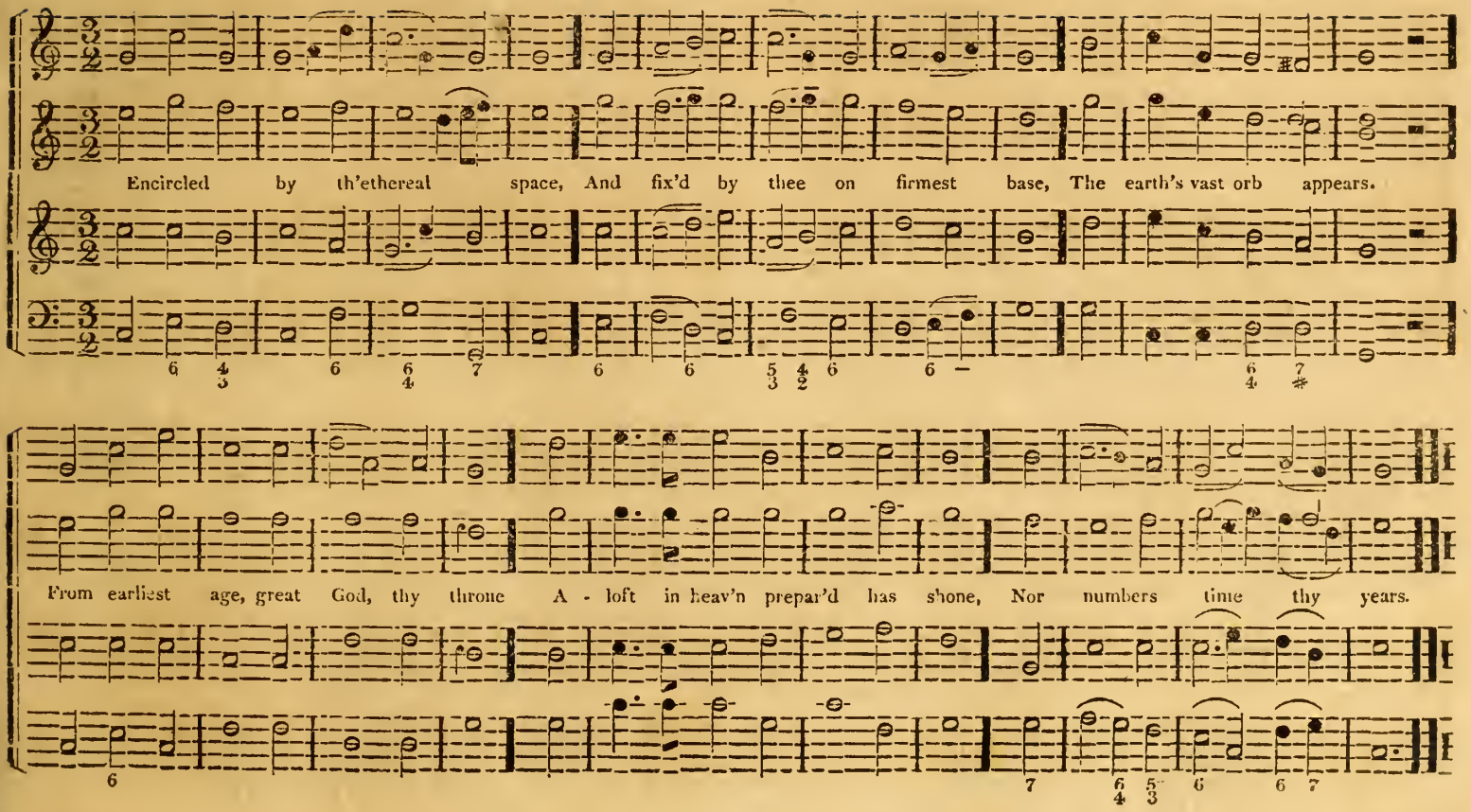

frame, Above the starry frame. Ye holy throng of angels bright, Ye holy throng of angels bright, In worlds of light, begin the song.

The sparrow for her young With pleasure seeks a nest, And wand'ring swallows long To find their wonted rest.
My spirit faints, With equal zeal, To rise and dwell, to rise and dwell A - mong the saints.
My spirit, spirit, With equal, equal,


To God, the mighty Lord, Your joyful thanks repeat: To him due praise af - ford,
As good as he is great. For God does prove Our constant friend; His boundless love Shall never end.

Array'd in beauteous green, The hills and vallies shine, And man and beast are fed By Prov - i-
dence di - vine. The harvest bows its golden ears, The copious seed of future years.

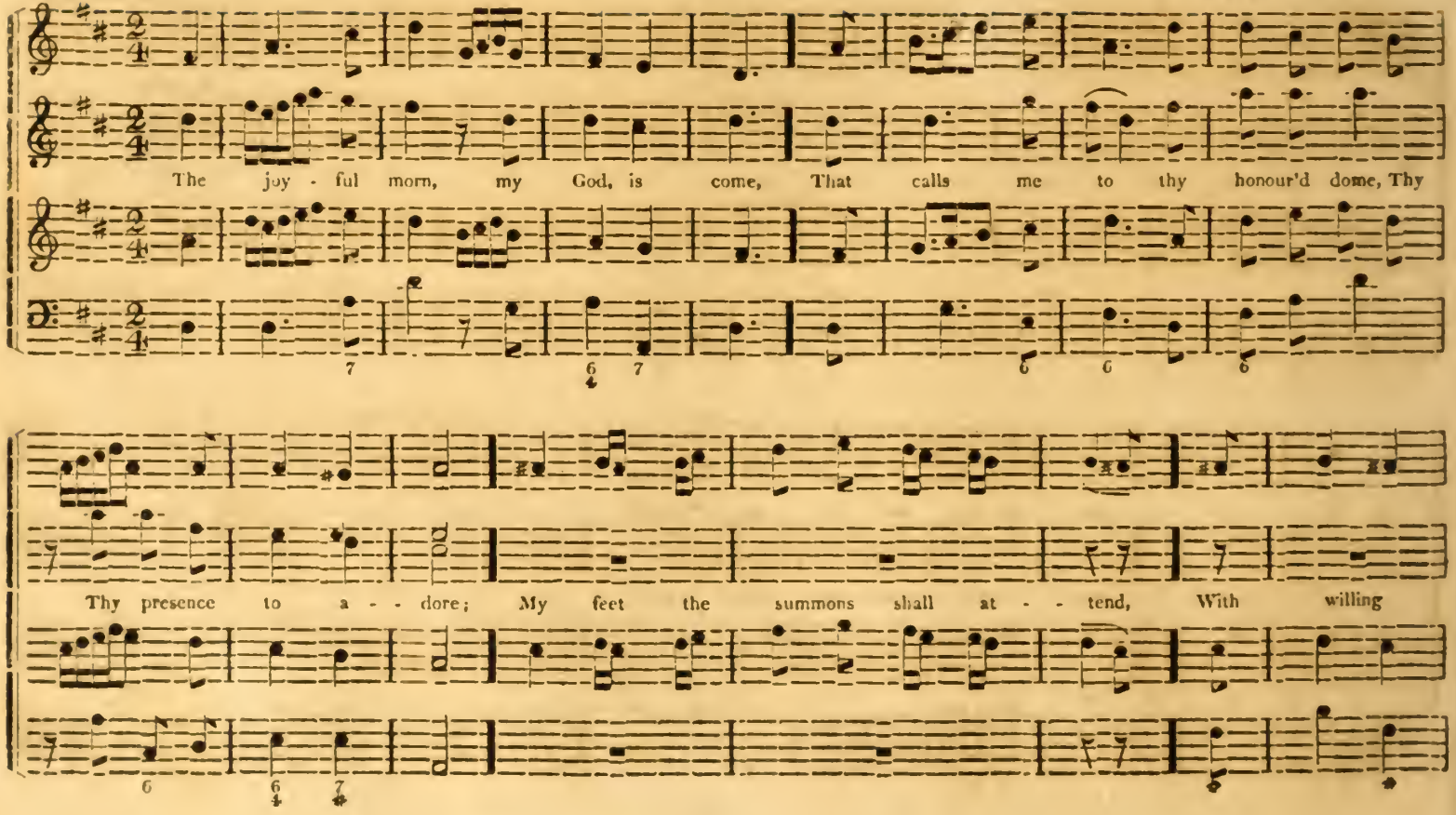
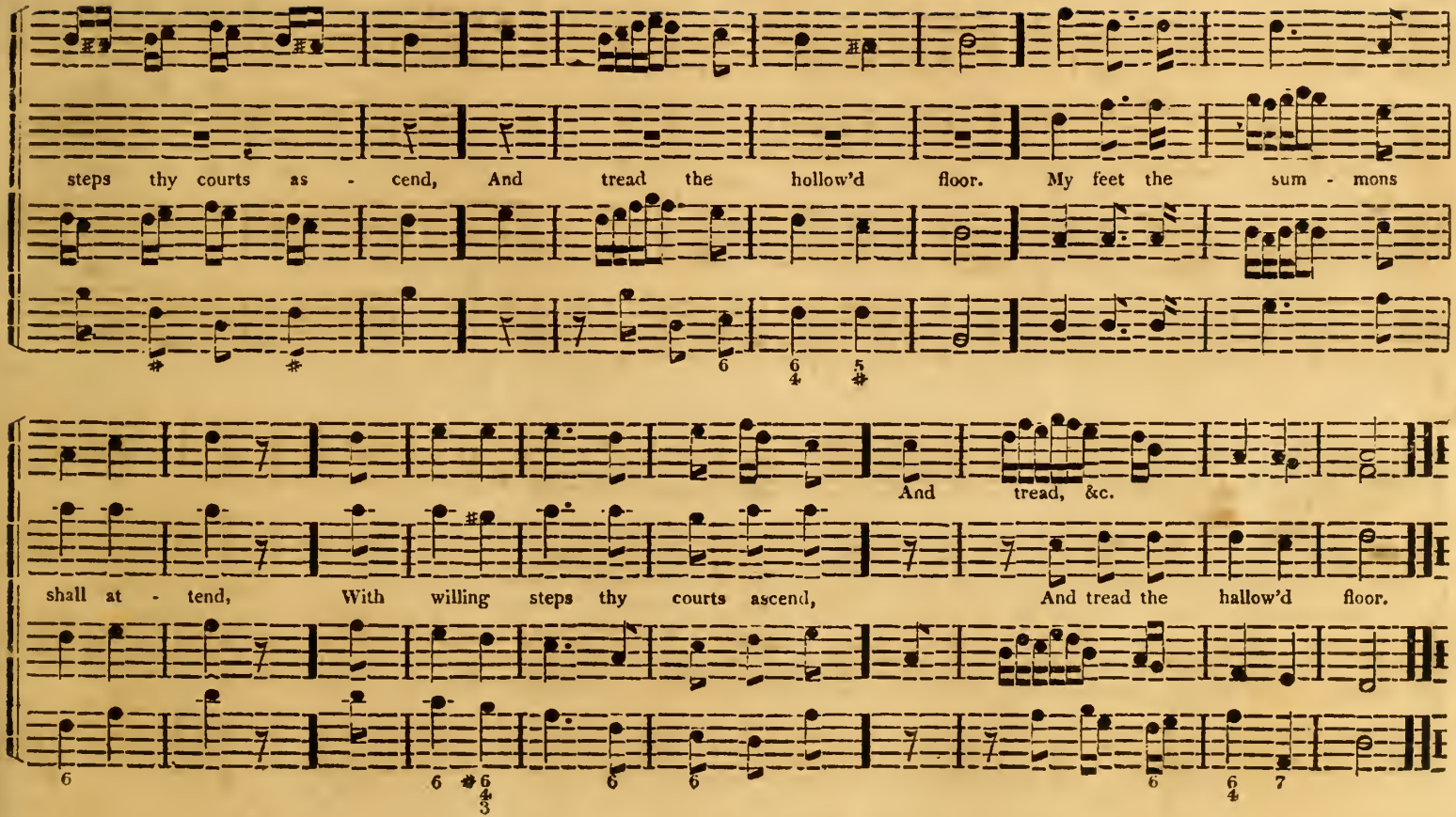
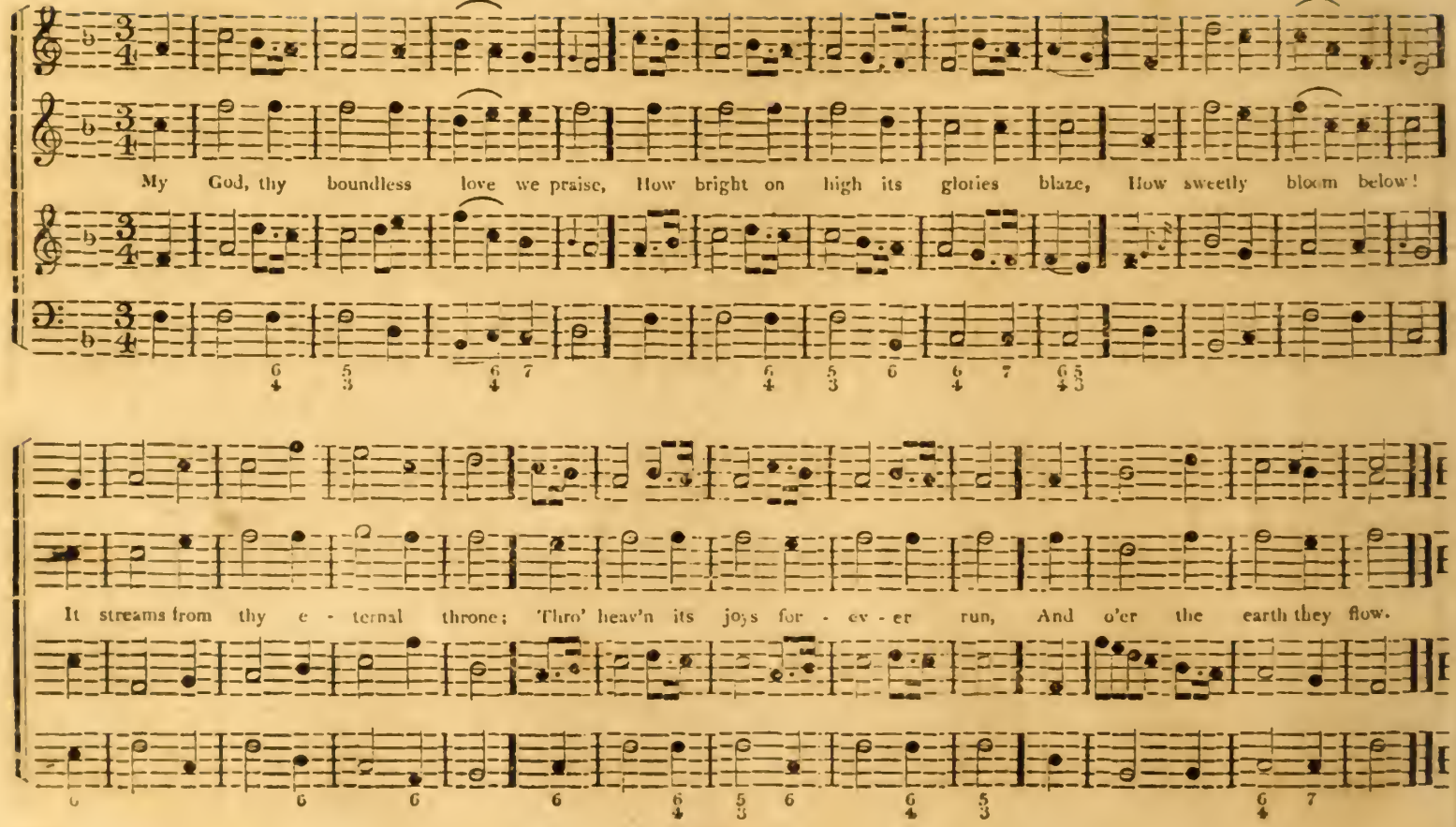
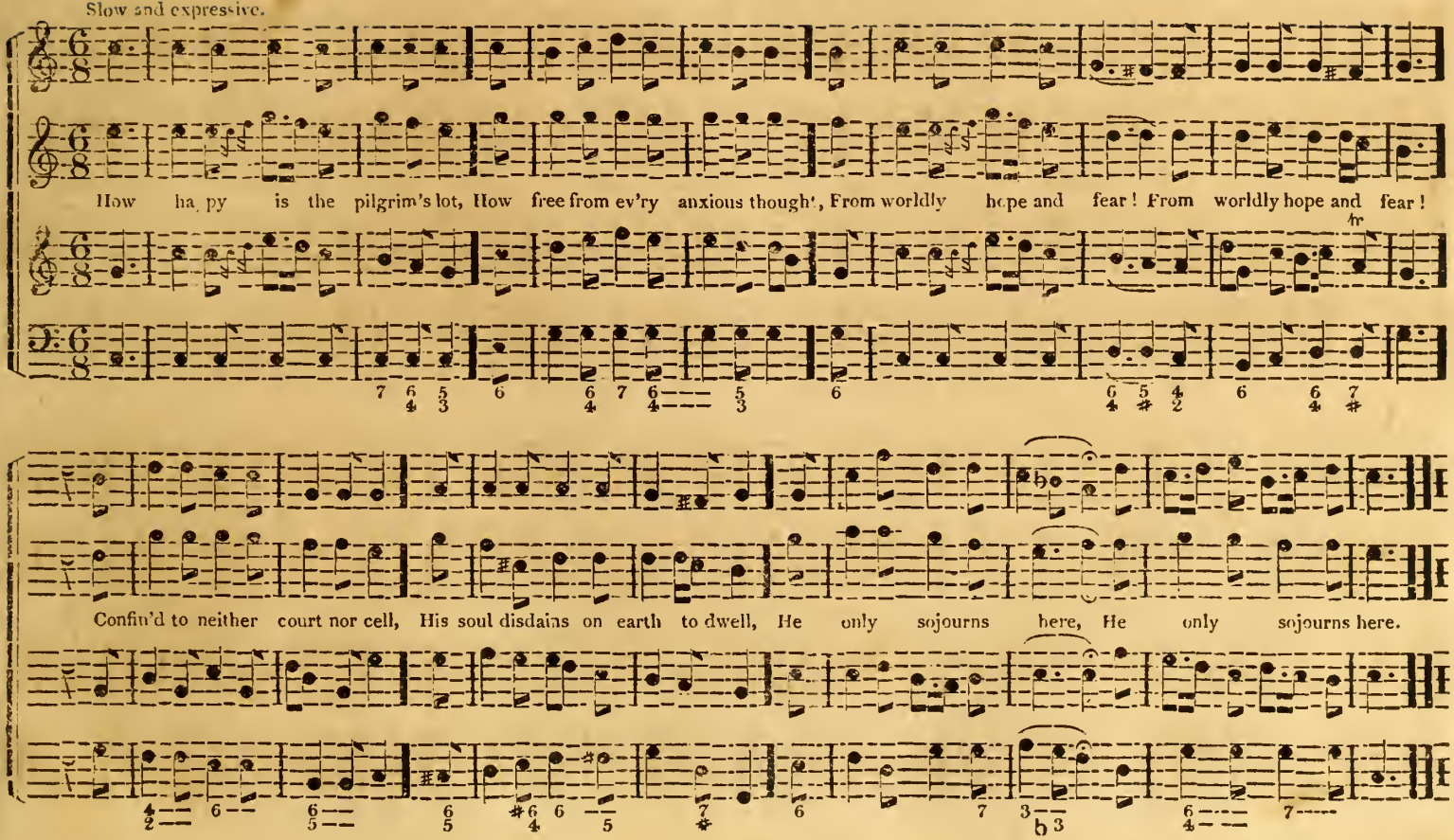
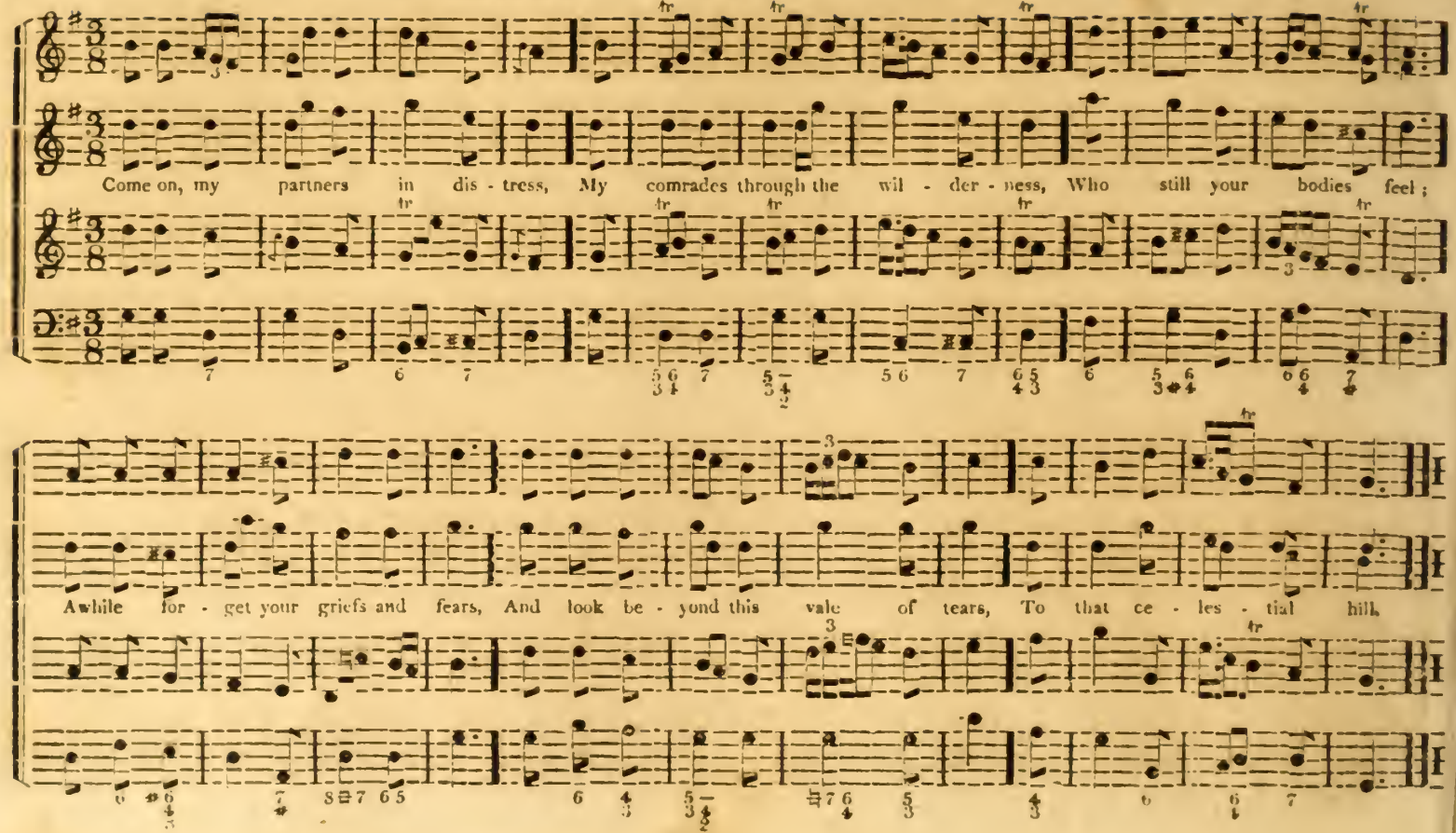

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs.
My days of praise shall ne'er be past, While life and thought, and being last, Or immor - tal - i - ty endures.

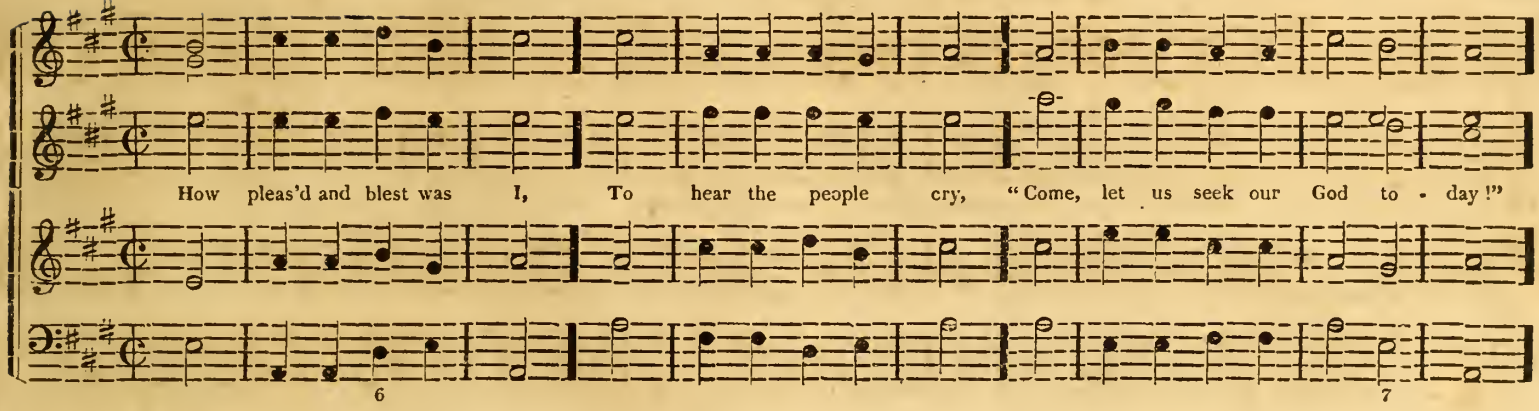
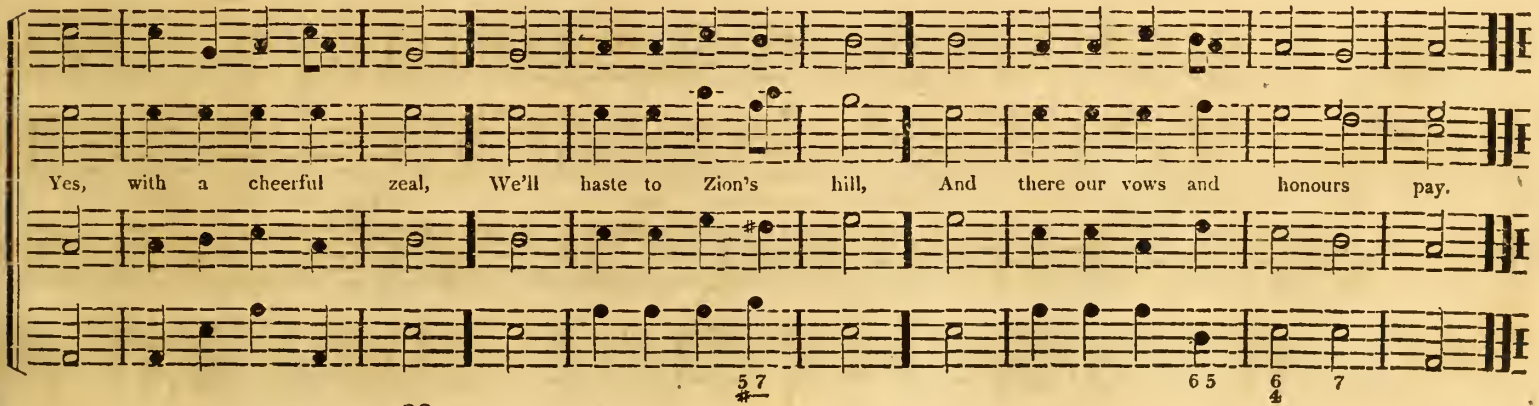
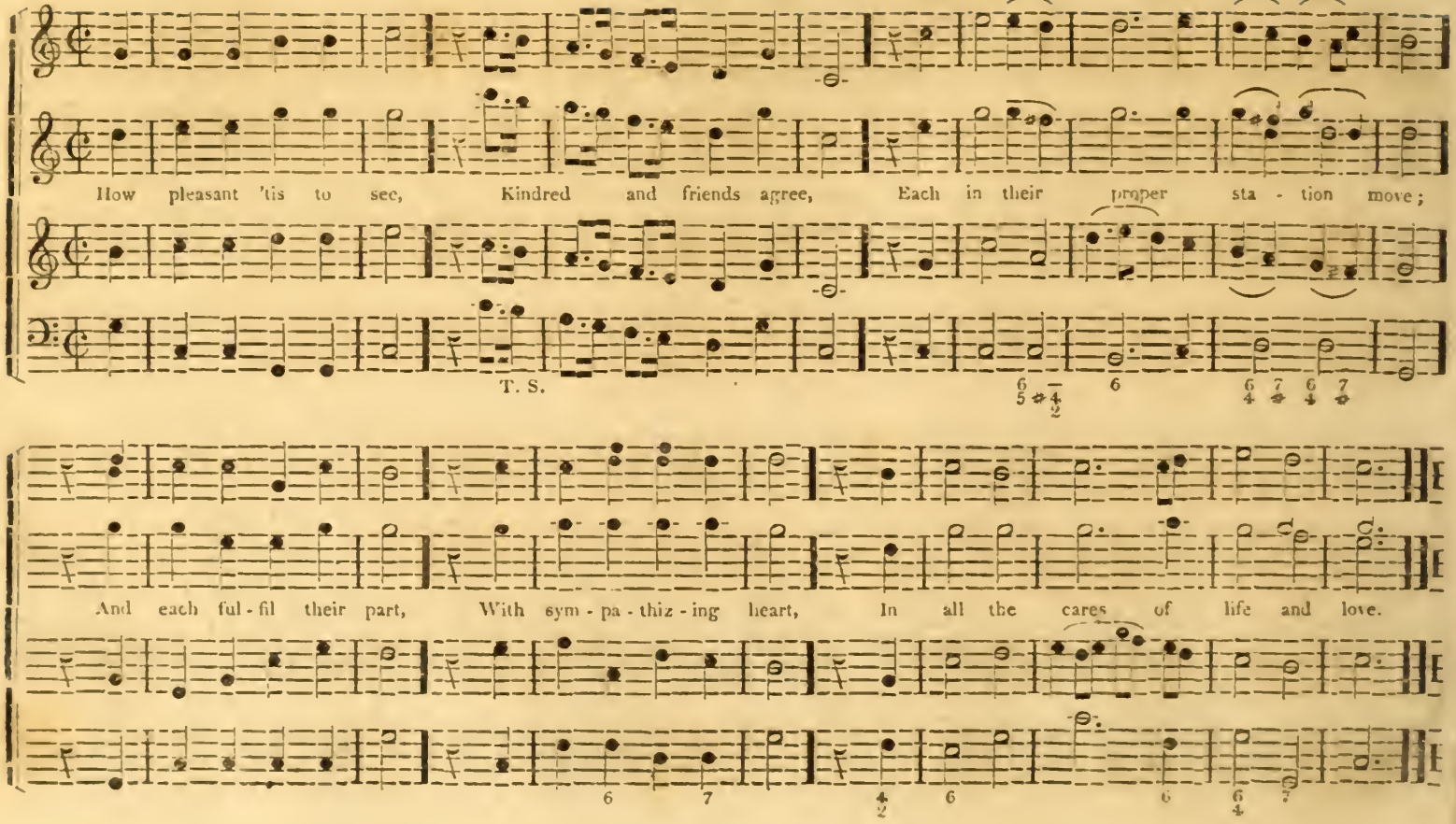
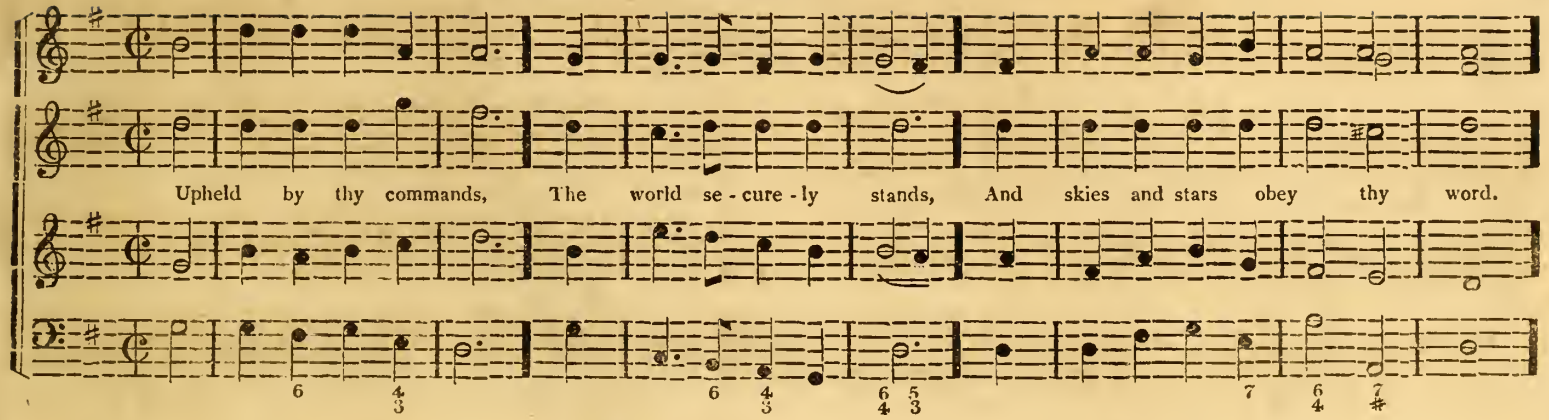
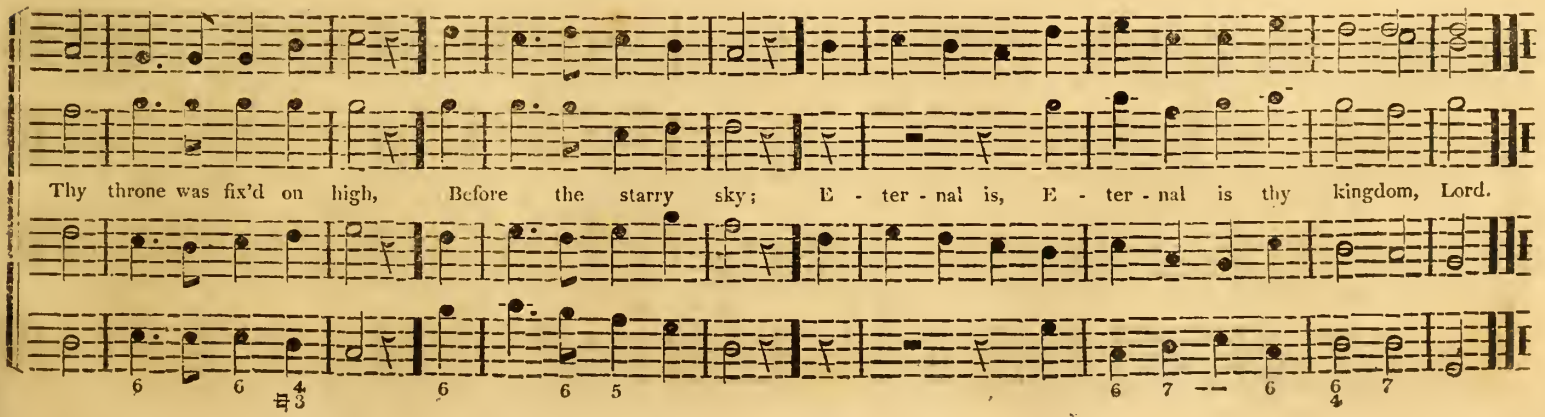
MARTIN's LANE. L. P. M.

Great God, the heav'n's well-order'd frame, Declares the glories of thy name; There thy rich works of wonder shine.
A thousand starry beauties there, A thousand radiant marks appear, Of boundless pow'r and skill divine.

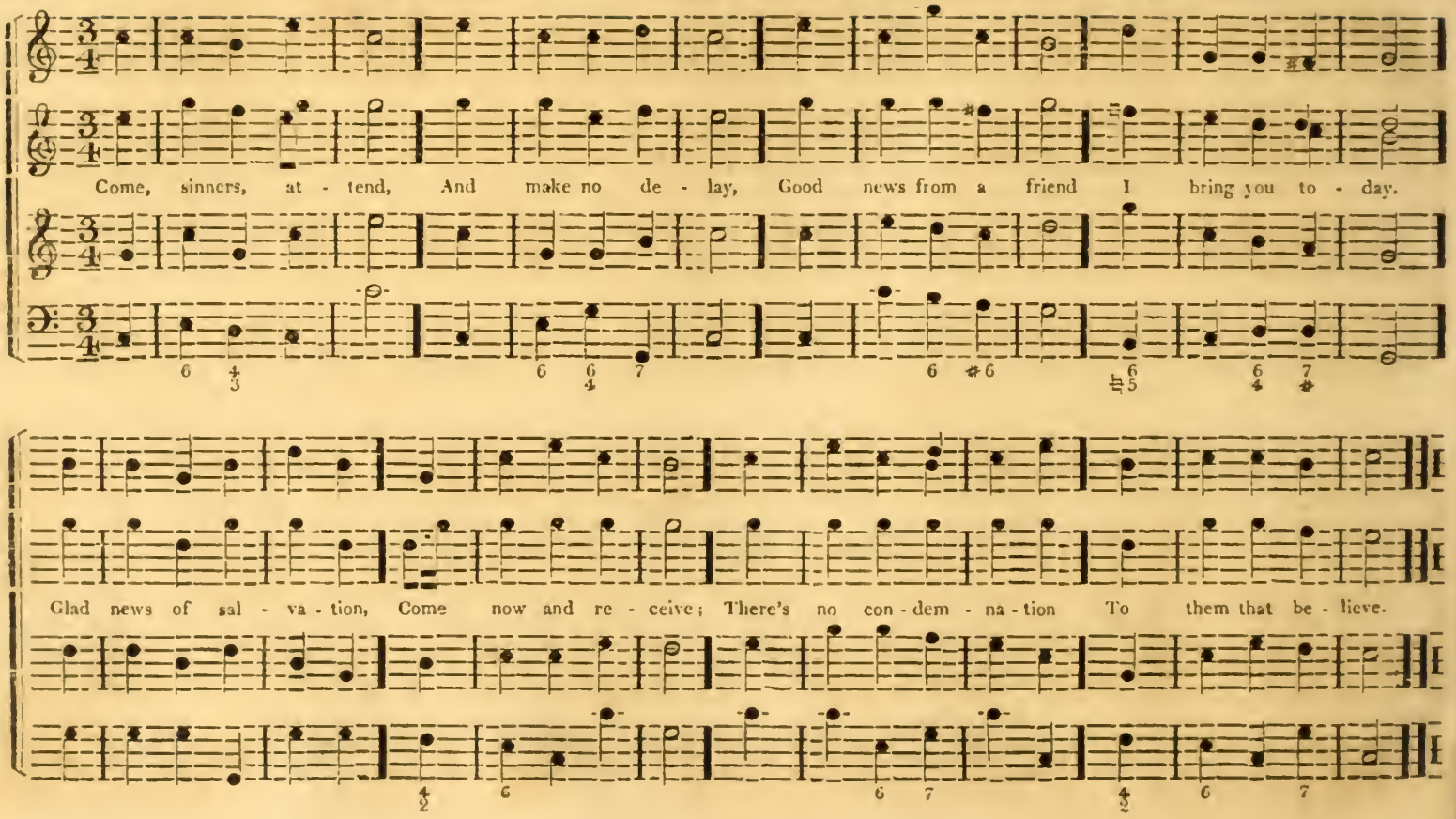

O God, my gracious God, to thee, My morning pray'rs shall offer'd be; For thee my thirsty soul does pant.
My fainting flesh implores thy grace, Within this dry and barren place, Where I re - fresh - ing waters want.

Yet a few years, or days, perhaps, Or moments pass, in silent lapse, And time, to me, shall be no more; No more the sun these
eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's de - lu - sive dream be o'er.

For - ev - er blessed be the Lord, Who gives his saints a long re - ward, For all their toil, re - proach and pain.
Let all below and all a - bove, Join to proclaim his wond'rous love, And each re - peat their loud A - - men.

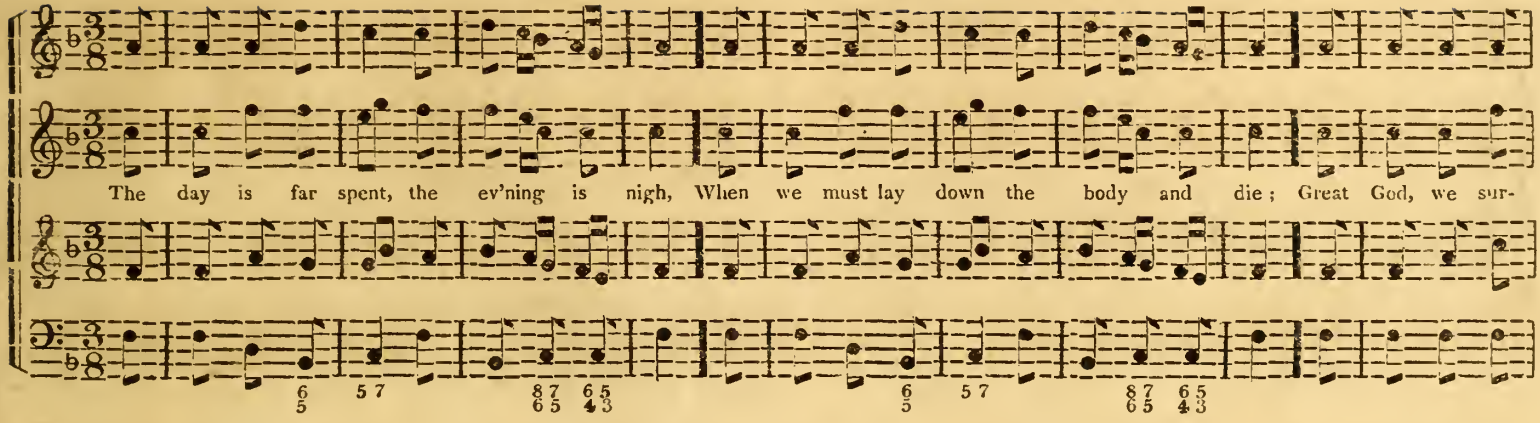

Come, celebrate your God and King, Awake the lyre, awake the string, With awful rev'rence own his name:
Aloud declare thro' ev'ry land, The wonders of his mighty hand: His pow'r in - voke his praise proclaim.

Encircled by th'ethereal space, And fix'd by thee on firmest base, The earth's vast orb appears.
From earliest age, great God, thy throne A - loft in heav'n prepar'd has shone, Nor numbers time thy years.

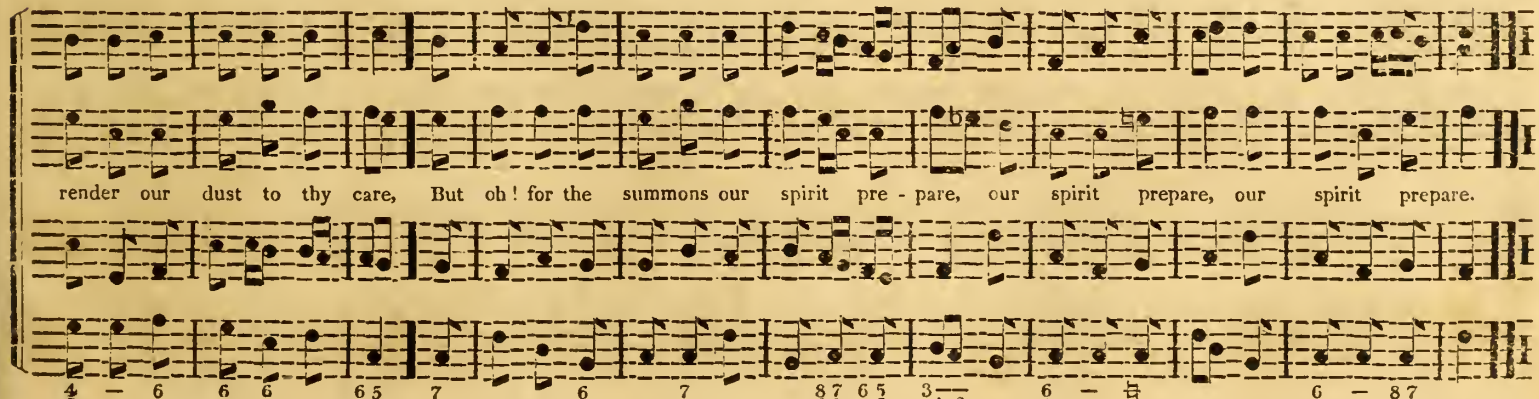
BALTIMORE. C. P. M. J. Walker.


The joy - ful morn, my God, is come, That calls me to thy honour'd dome, Thy
Thy presence to a - - dore; My feet the summons shall at - - tend, With willing

steps thy courts as - cend, And tread the hollow'd floor. My feet the sum - mons
And tread, &c.
shall at - tend, With willing steps thy courts ascend, And tread the hallow'd floor.

My God, thy boundless love we praise, How bright on high its glories blaze, How sweetly bloom below!
It streams from thy e - ternal throne; 'Thro' heav'n its joys for - ev - er run, And o'er the earth they flow.

Slow and expressive.
How ha, py is the pilgrim's lot, How free from ev'ry anxious thought, From worldly hope and fear! From worldly hope and fear!
Confin'd to neither court nor cell, His soul disdains on earth to dwell, He only sojourns here, He only sojourns here.

Come on, my partners in dis - tress, My comrades through the wil - der - ness, Who still your bodies feel;
Awhile for - get your griefs and fears, And look be - yond this vale of tears, To that ce - les - tial hill

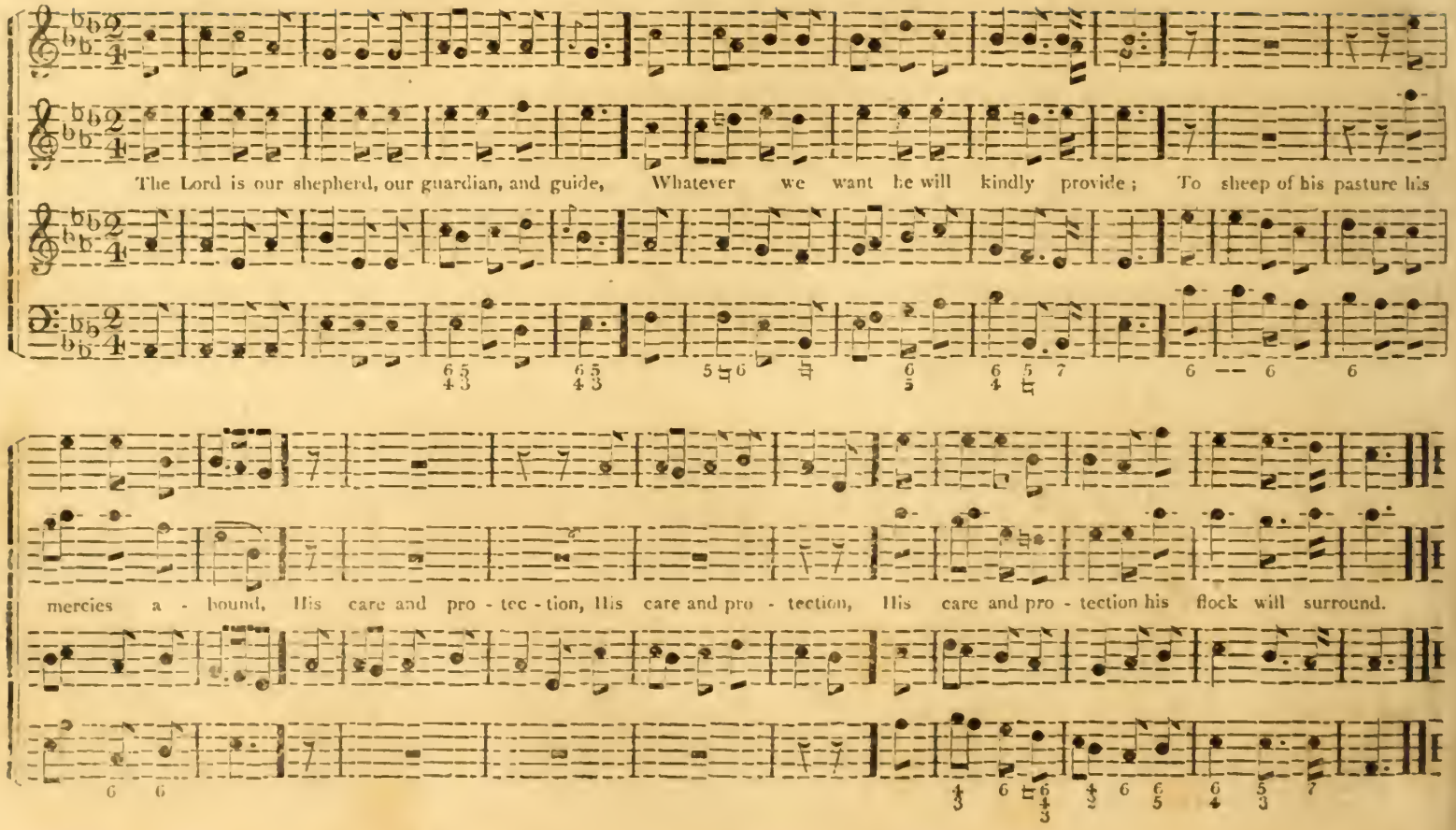

How pleas'd and blest was I, To hear the people cry, "Come, let us seek our God to - day!"

Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.

How pleasant 'tis to see, Kindred and friends agree, Each in their proper sta - tion move;
T. S.
And each ful - fil their part, With sym - pa - thiz - ing heart, In all the cares of life and love.

Upheld by thy commands, The world se - cure - ly stands, And skies and stars obey thy word.

Thy throne was fix'd on high, Before the starry sky; E - ter - nal is, E - ter - nal is thy kingdom, Lord.

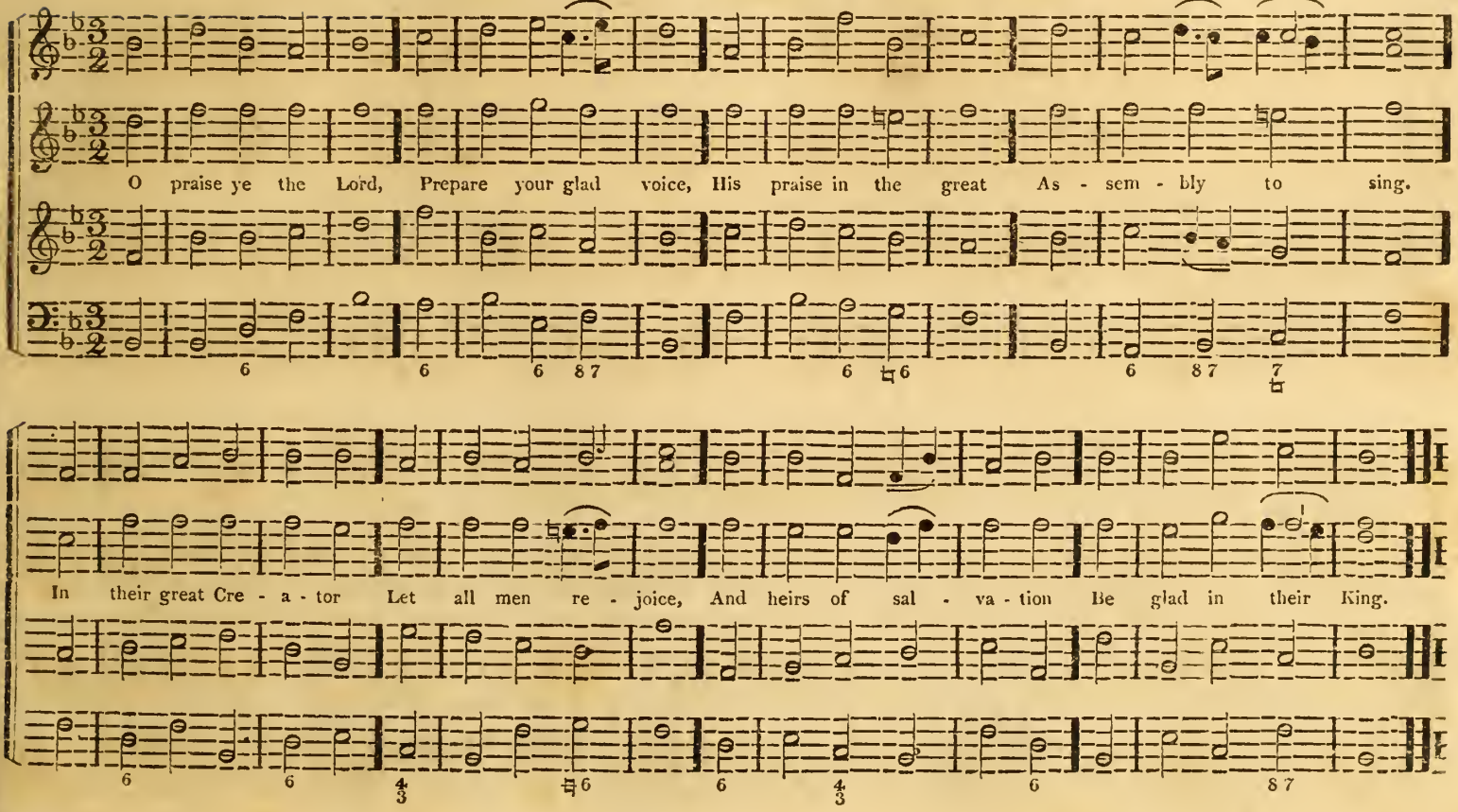
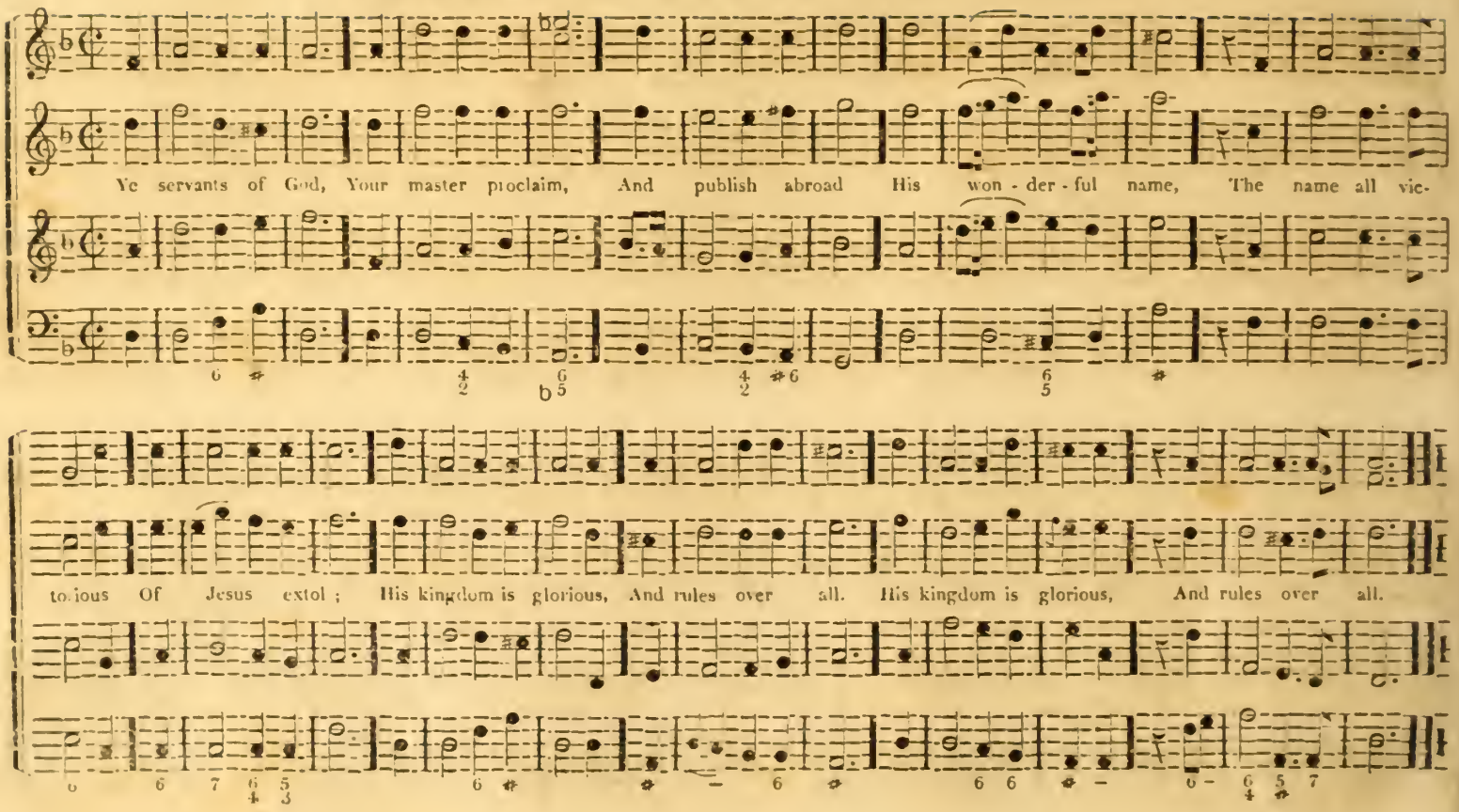
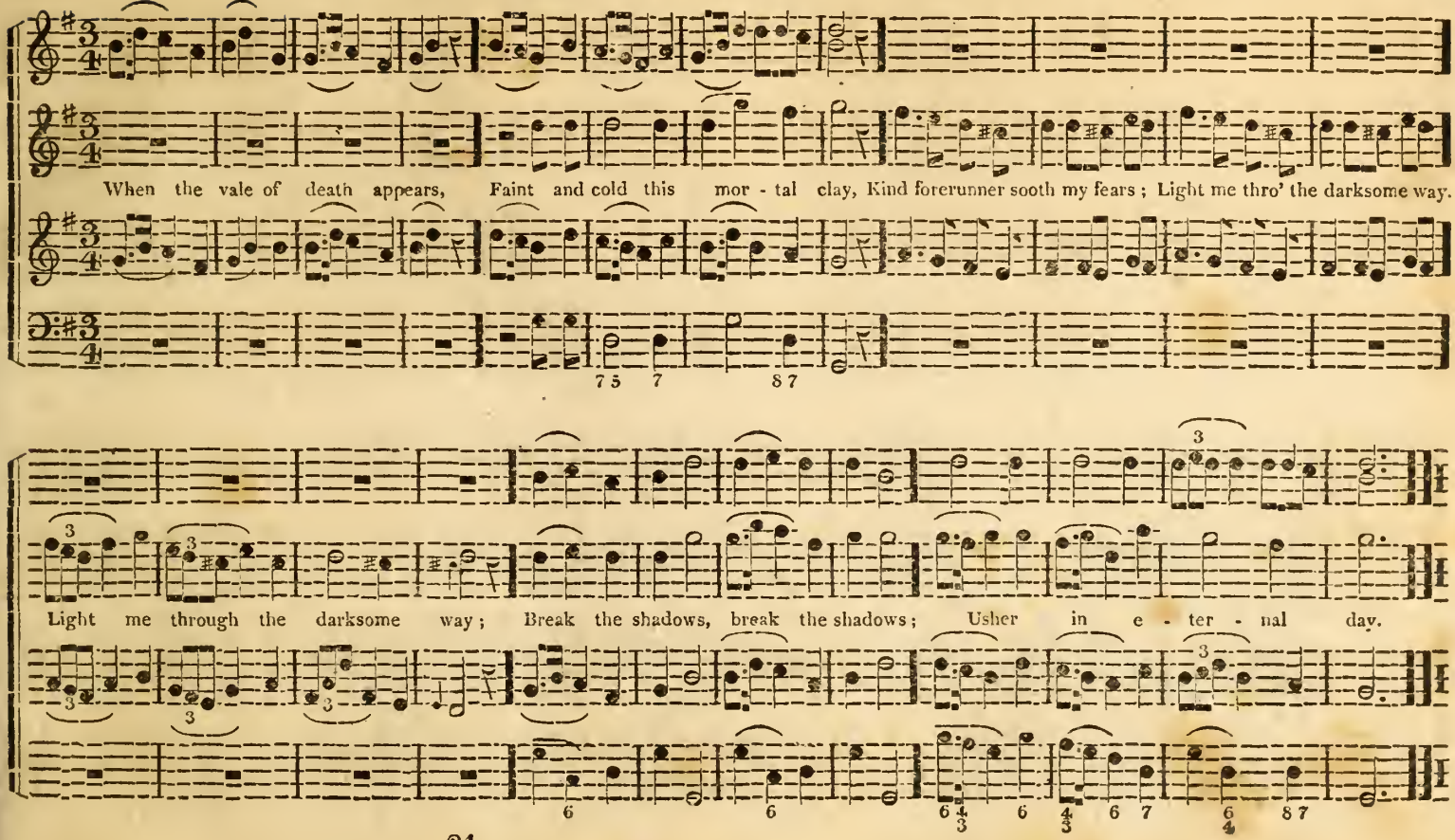
CHESHUNT. P. M. 5 and 6. A. Williams.

Come, sinners, at - tend, And make no de - lay, Good news from a friend I bring you to - day.
Glad news of sal - va - tion, Come now and re - ceive; There's no con - dem - na - tion To them that be - lieve.

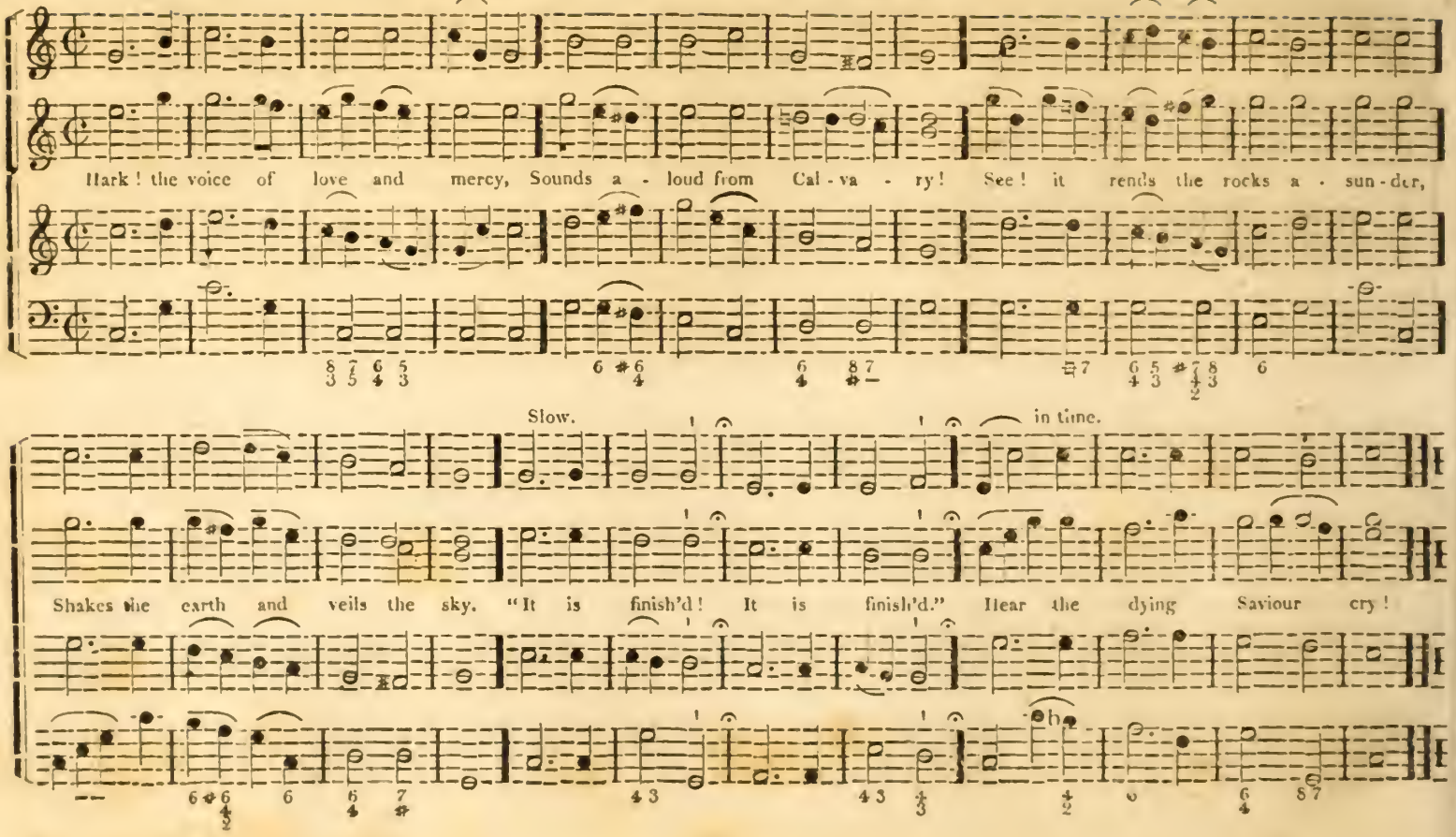
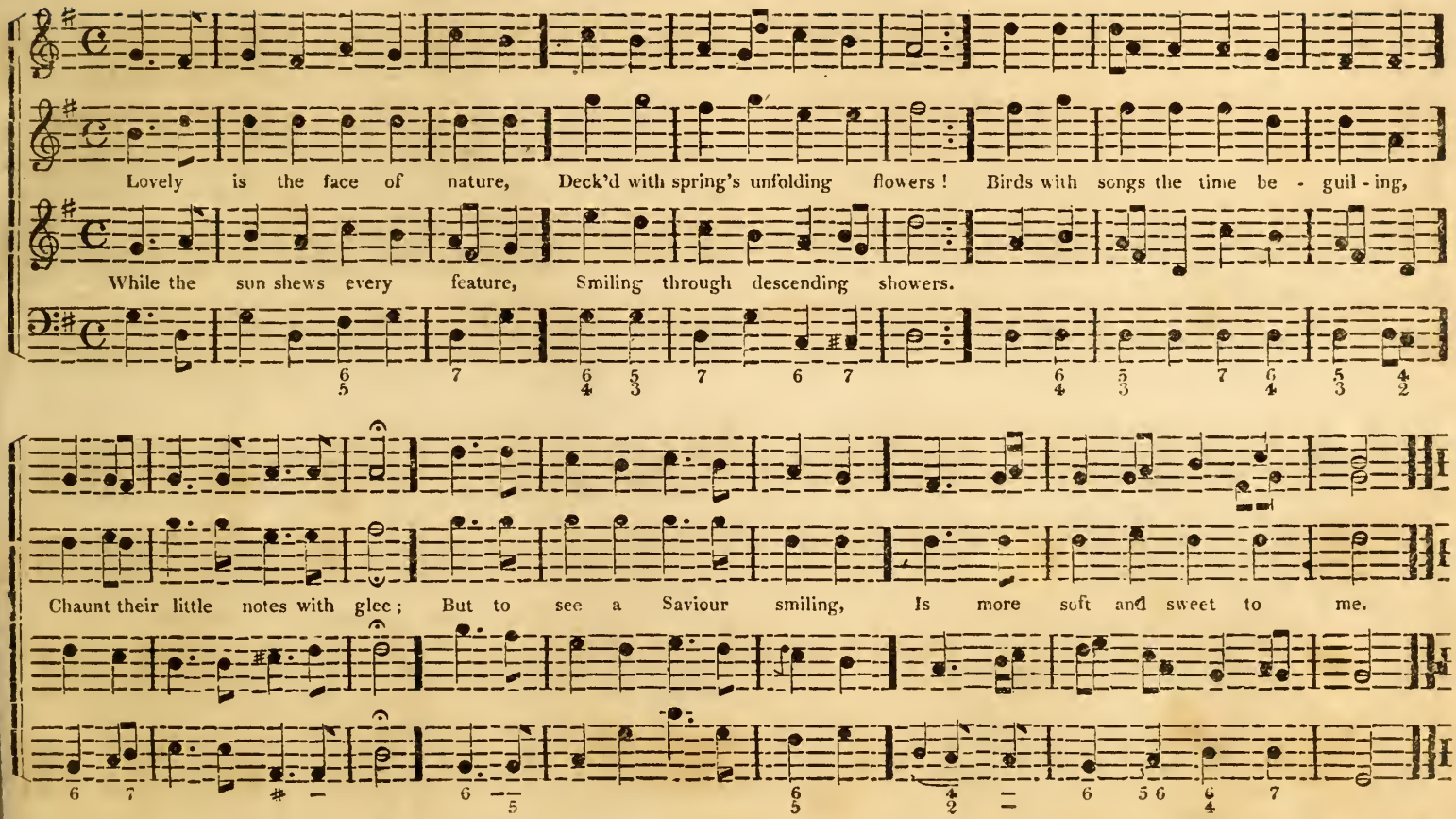

The day is far spent, the ev'ning is nigh, When we must lay down the body and die; Great God, we sur-

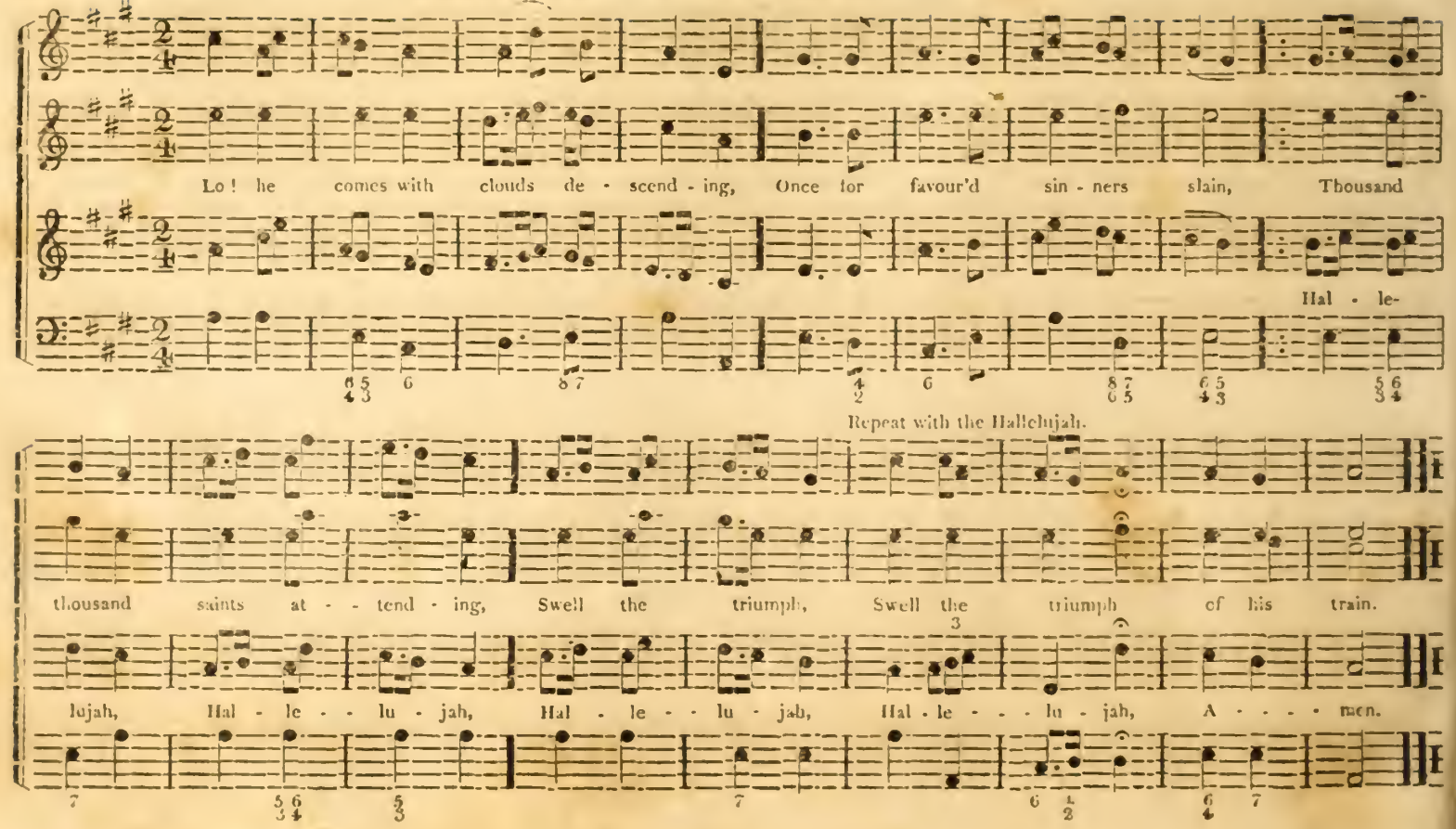

render our dust to thy care, But oh! for the summons our spirit pre - pare, our spirit prepare, our spirit prepare.

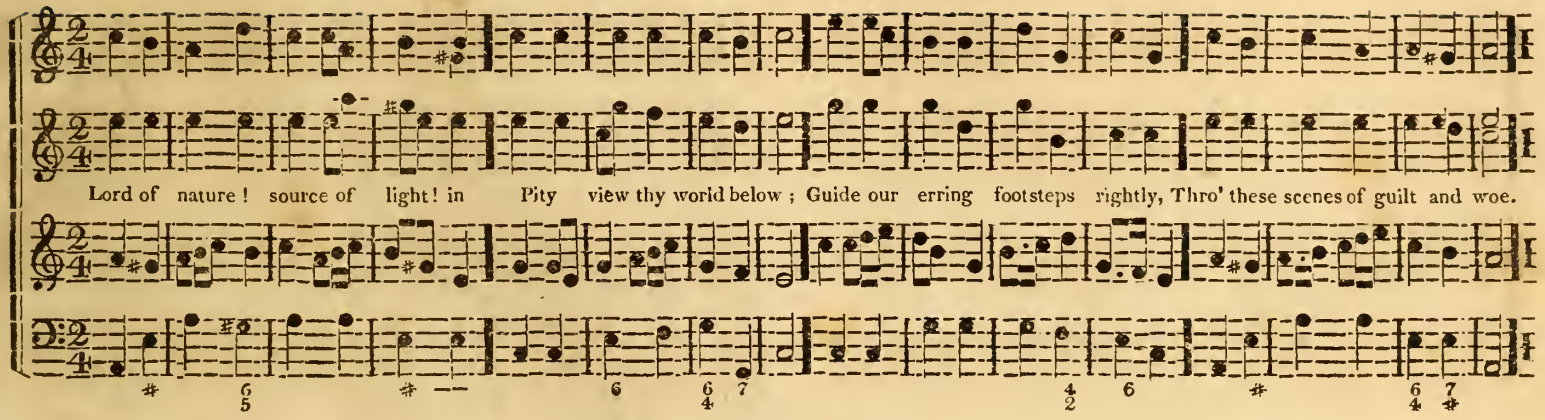
PORTUGUESE HYMN. P. M. 5 and 6.


The Lord is our shepherd, our guardian, and guide, Whatever we want he will kindly provide; To sheep of his pasture his
mercies a - bound, His care and pro - tec - tion, His care and pro - tection, His care and pro - tection his flock will surround.

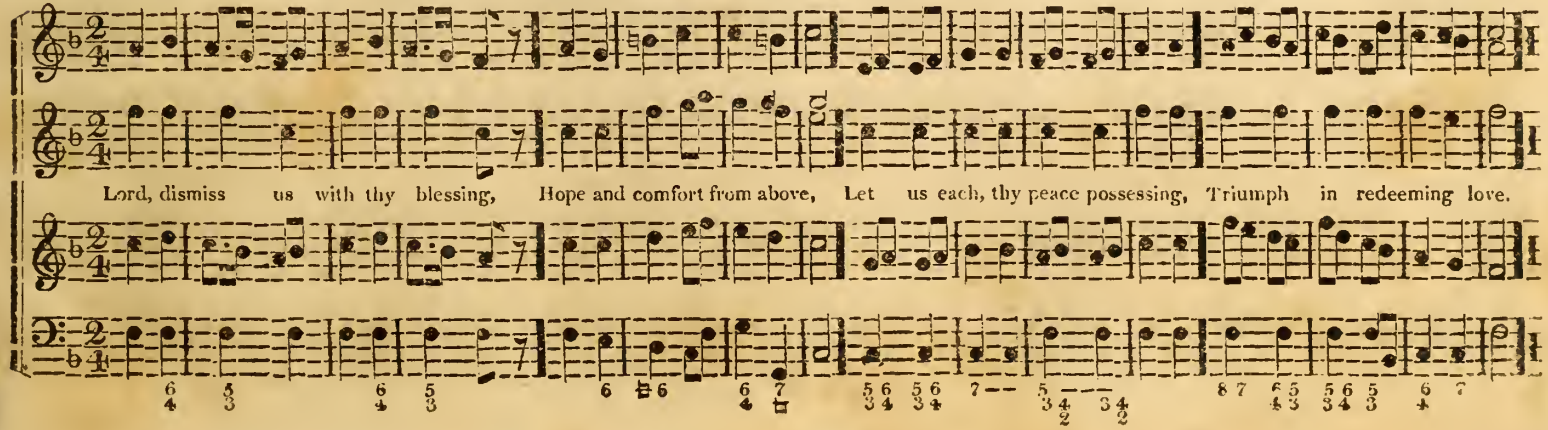
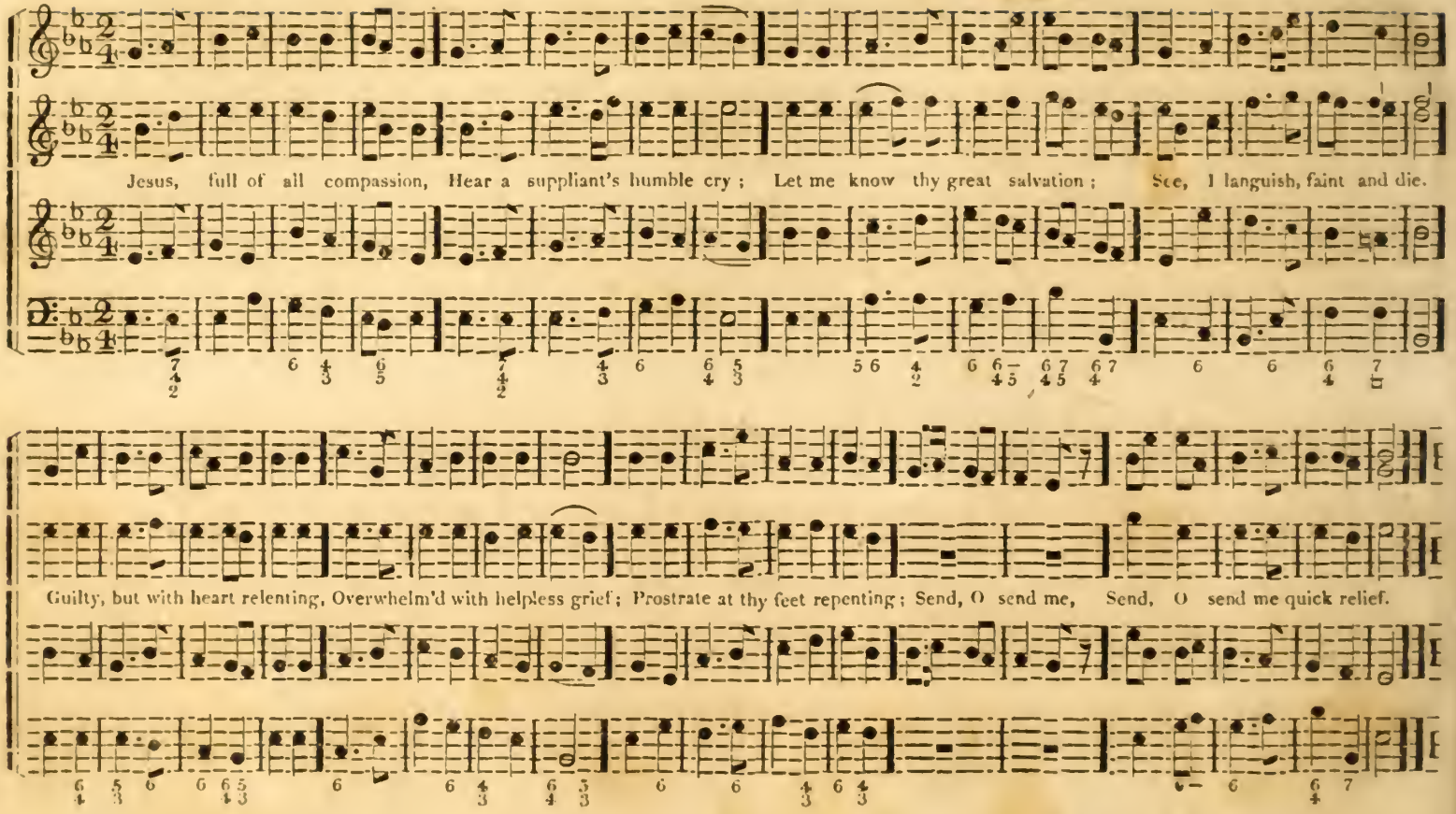
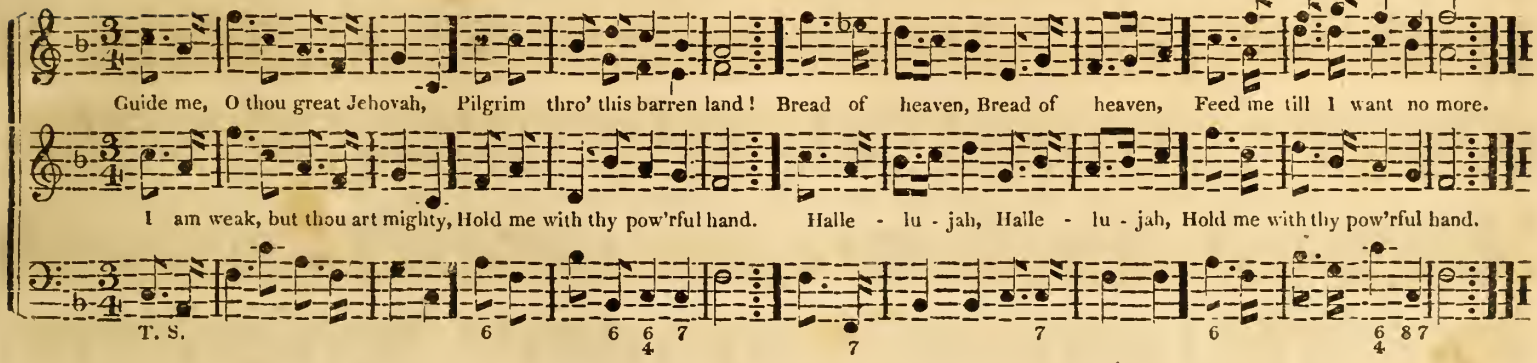

O praise ye the Lord, Prepare your glad voice, His praise in the great As - sem - bly to sing.
In their great Cre - a - tor Let all men re - joice, And heirs of sal - va - tion Be glad in their King.

Ye servants of God, Your master proclaim, And publish abroad His won - der - ful name, The name all vic-
torious Of Jesus extol ; His kingdom is glorious, And rules over all. His kingdom is glorious, And rules over all.

When the vale of death appears, Faint and cold this mor - tal clay, Kind forerunner sooth my fears; Light me thro' the darksome way.
Light me through the darksome way; Break the shadows, break the shadows; Usher in e - ter - nal day.

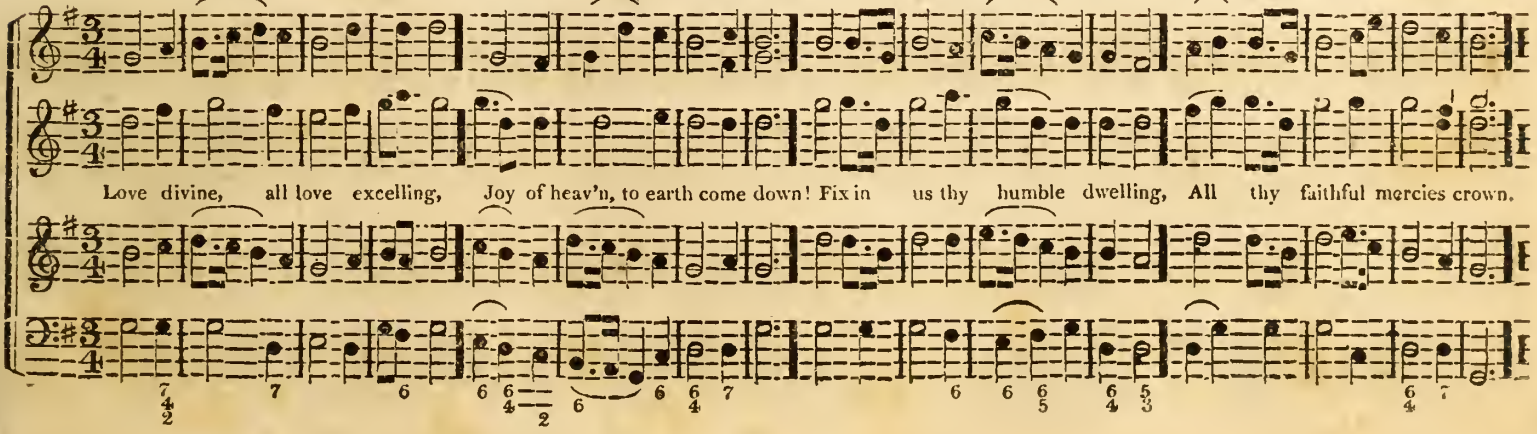
CALVARY. P. M. 8 and 7. Six lines.

Hark! the voice of love and mercy, Sounds a - loud from Cal - va - ry! See! it rends the rocks a - sun - der,
Slow.
in time.
Shakes the earth and veils the sky. "It is finish'd! It is finish'd." Hear the dying Saviour cry!

Lovely is the face of nature, Deck'd with spring's unfolding flowers! Birds with songs the time be - guil - ing,
While the sun shews every feature, Smiling through descending showers.
Chaunt their little notes with glee; But to see a Saviour smiling, Is more soft and sweet to me.

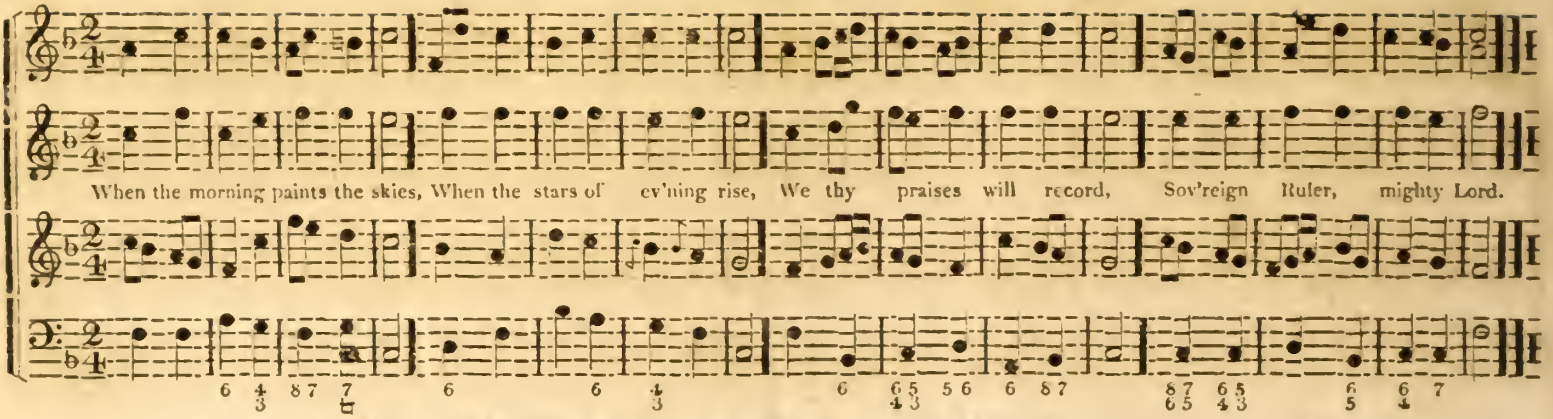
HELMSLEY. P. M. 8 and 7.

Lo! he comes with clouds de - scend - ing, Once for favour'd sin - ners slain, Thousand
Hal - le-
Repeat with the Hallelujah.
thousand saints at - - tend - ing, Swell the triumph, Swell the triumph of his train.
lujah, Hal - le - - lu - jah, Hal - le - - lu - jah, Hal - le - - - lu - jah, A - - - - men.

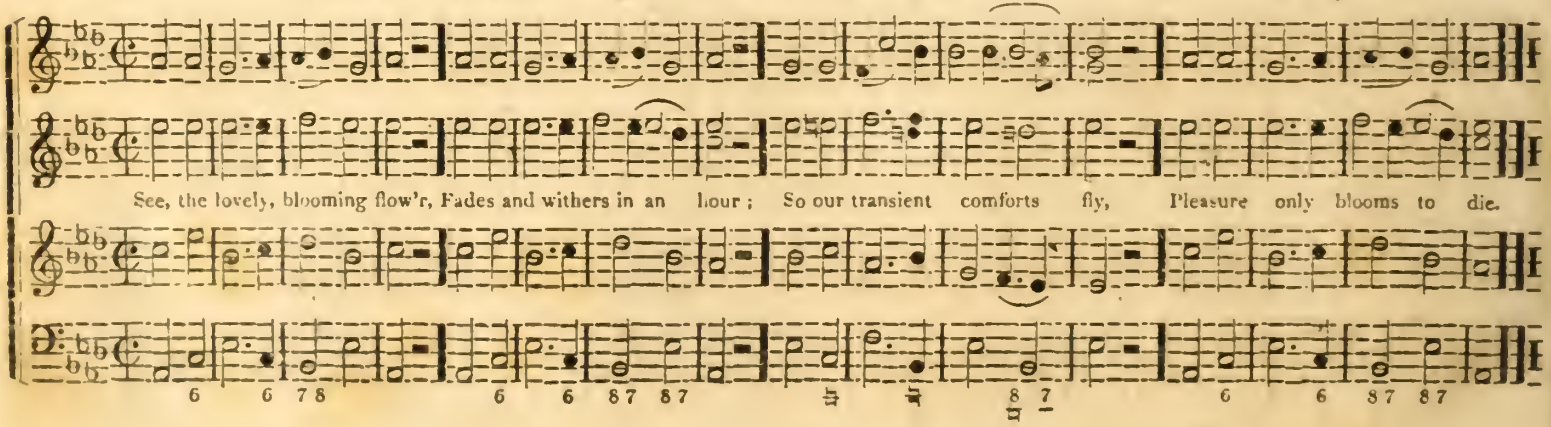
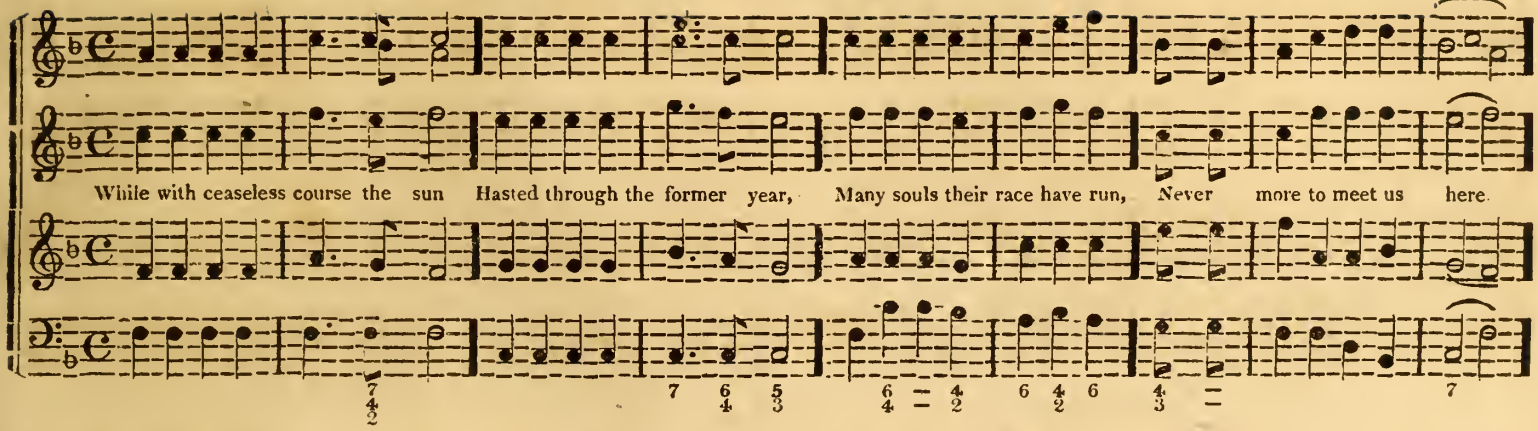
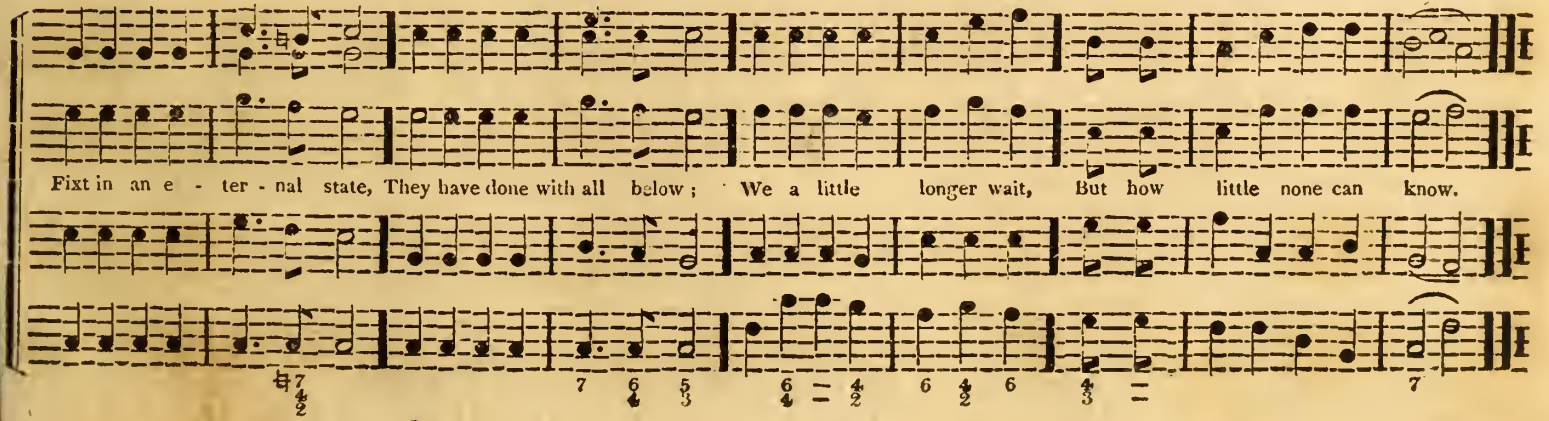
JORDAN. P. M. 8 and 7.

Lord of nature! source of light! in Pity view thy world below; Guide our erring footsteps rightly, Thro' these scenes of guilt and woe.

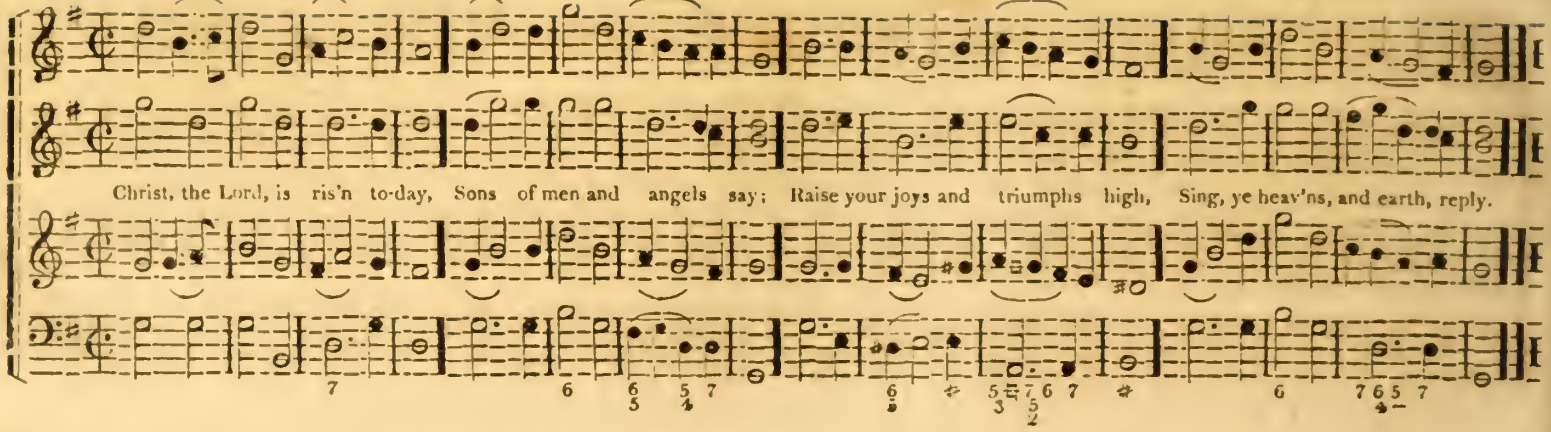
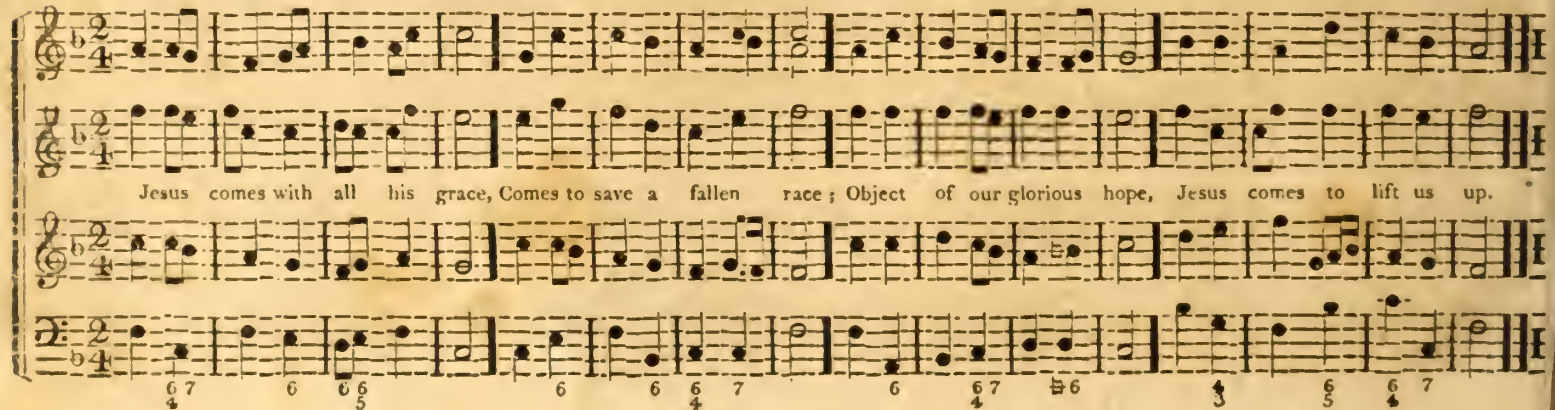
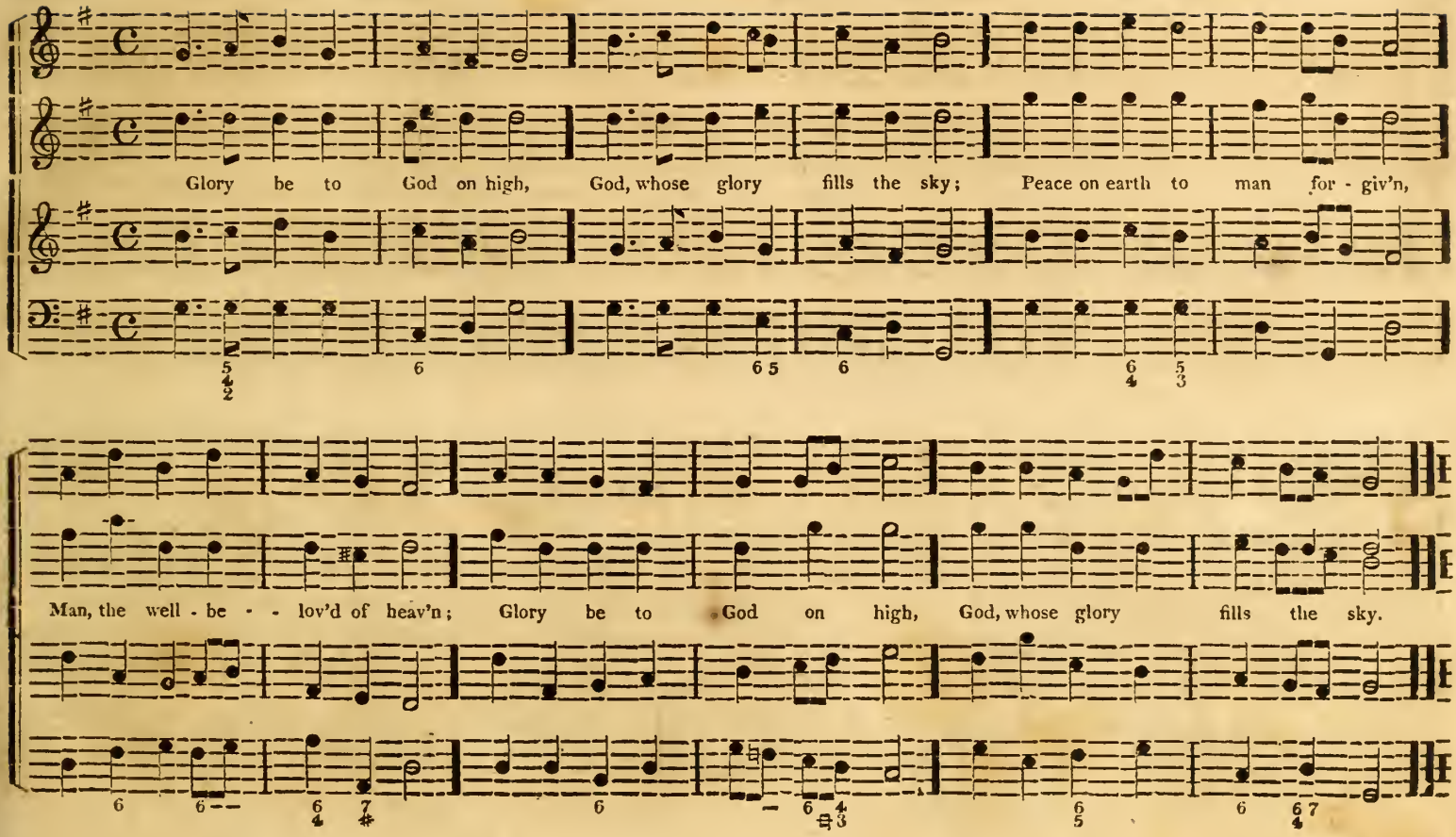
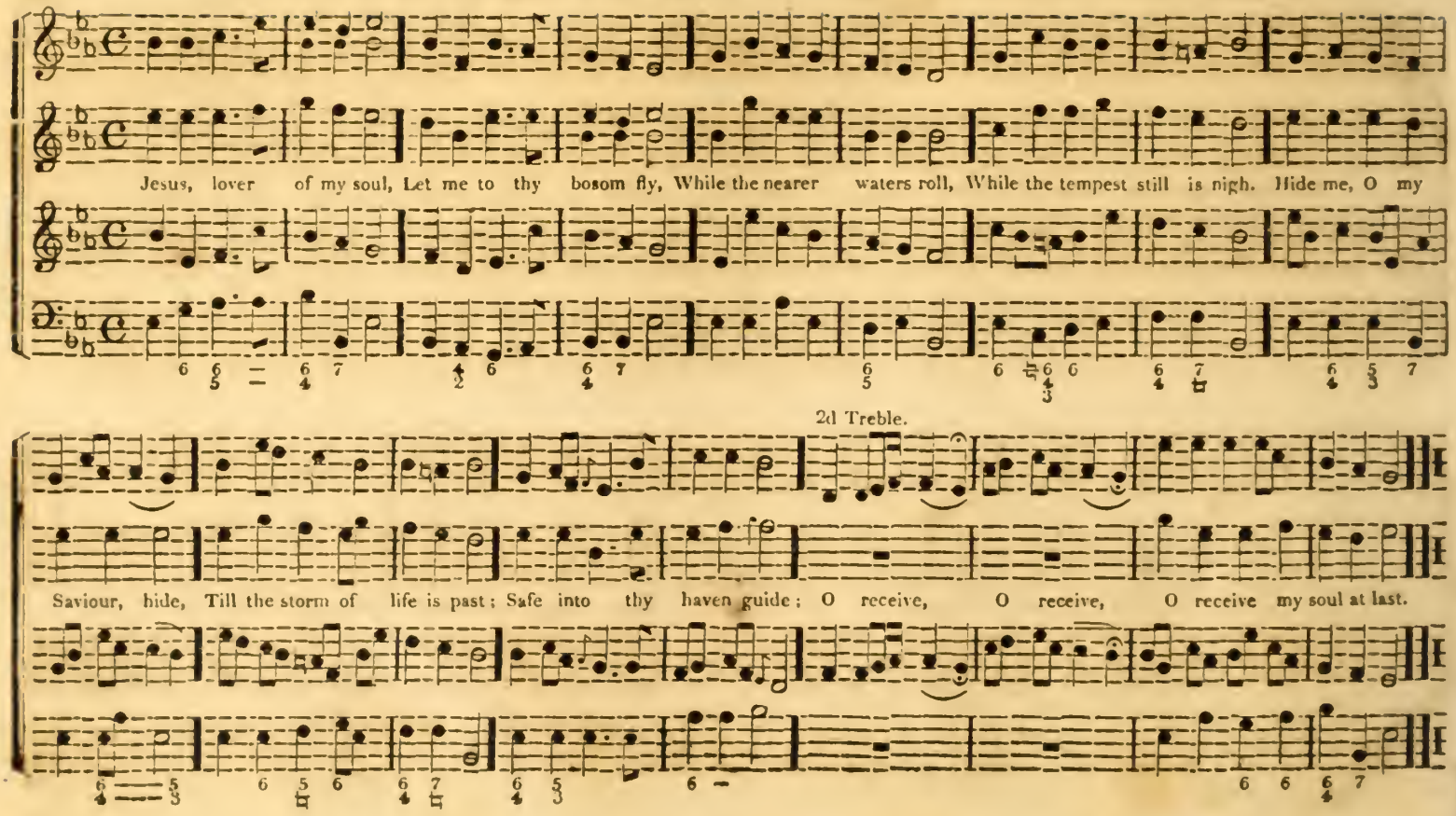
SICILIAN HYMN. P. M. 8 and 7.

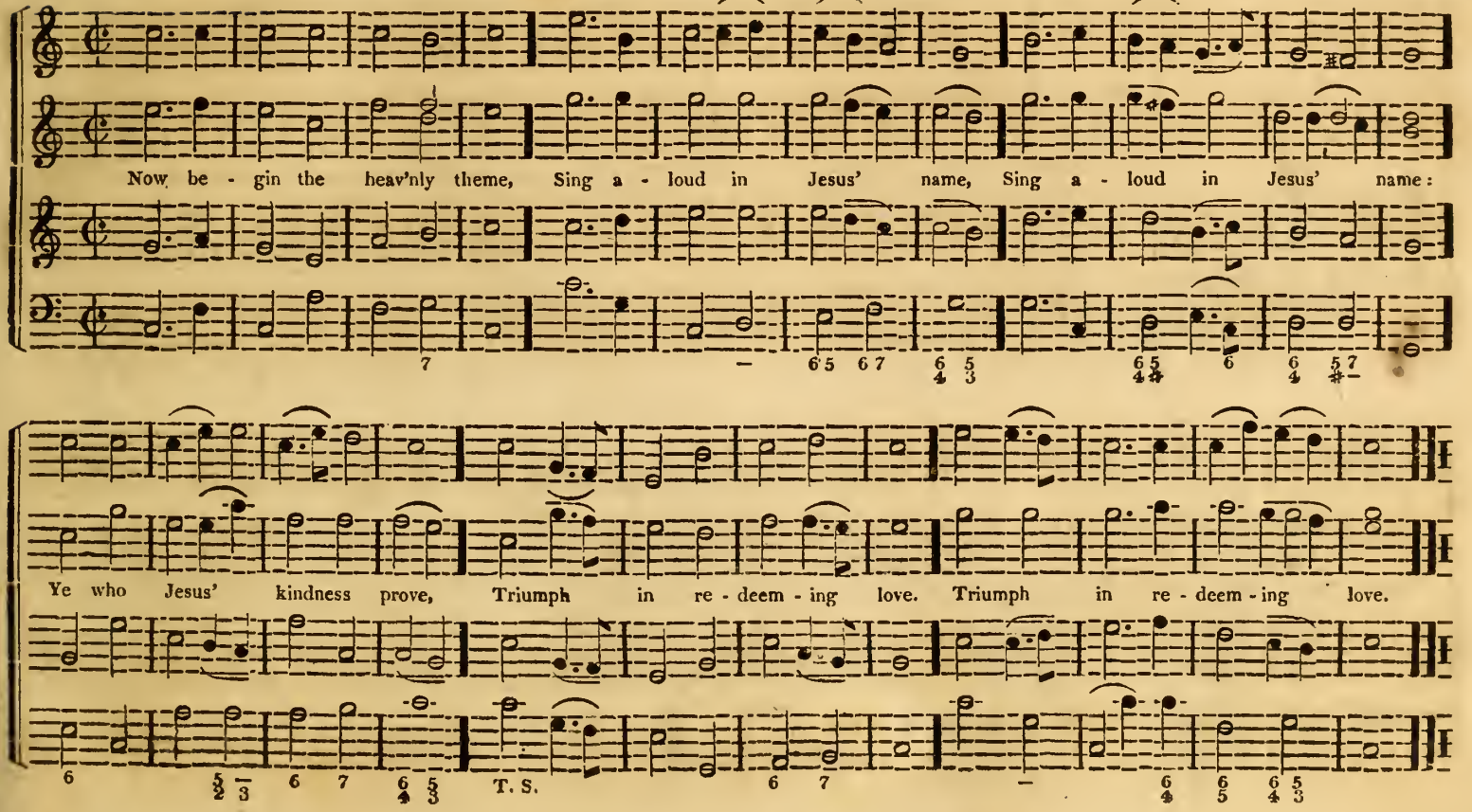

Lord, dismiss us with thy blessing, Hope and comfort from above, Let us each, thy peace possessing, Triumph in redeeming love.

Jesus, full of all compassion, Hear a suppliant's humble cry; Let me know thy great salvation; See, I languish, faint and die.
Guilty, but with heart relenting, Overwhelm'd with helpless grief; Prostrate at thy feet repenting; Send, O send me, Send, O send me quick relief.

Guide me, O thou great Jehovah, Pilgrim thro' this barren land! Bread of heaven, Bread of heaven, Feed me till I want no more.
I am weak, but thou art mighty, Hold me with thy pow'rful hand. Halle - lu - jah, Halle - lu - jah, Hold me with thy pow'rful hand.
T. S.

WELCH. P. M. 8 and 7.

Love divine, all love excelling, Joy of heav'n, to earth come down! Fix in us thy humble dwelling, All thy faithful mercies crown.



CONDOLENCE. or Pleyel's Hymn. P. M. 7s. Pleyel.


While with ceaseless course the sun Hasted through the former year, Many souls their race have run, Never more to meet us here.

Fixt in an e - ter - nal state, They have done with all below; We a little longer wait, But how little none can know.

EASTER. P. M. 7's. Handel.

SAVANNAH. P. M. 7's.


Glory be to God on high, God, whose glory fills the sky; Peace on earth to man for - giv'n,
Man, the well - be - - lov'd of heav'n; Glory be to God on high, God, whose glory fills the sky.

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is nigh. Hide me, O my
2d Treble.
Saviour, hide, Till the storm of life is past; Safe into thy haven guide; O receive, O receive, O receive my soul at last.

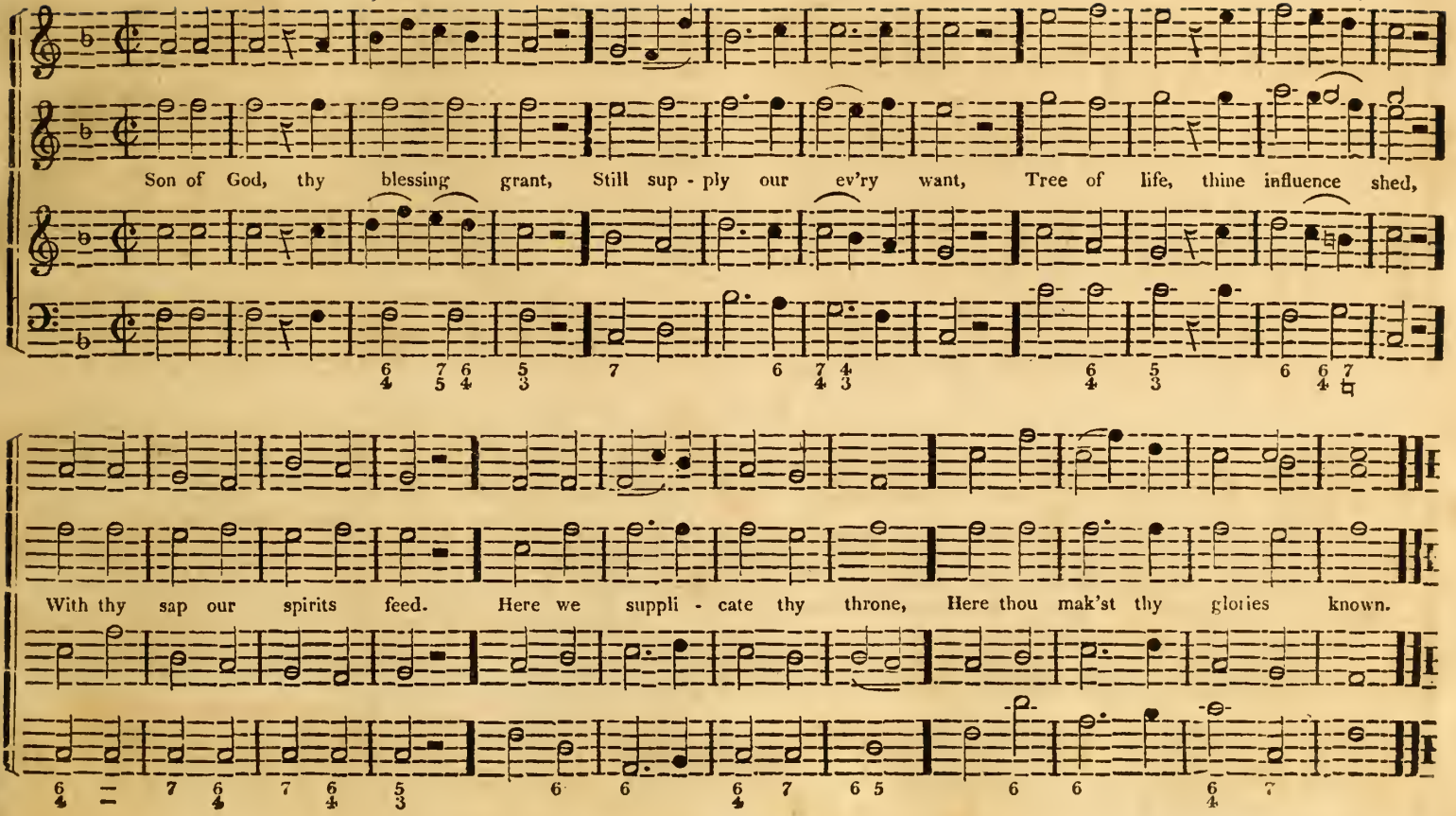
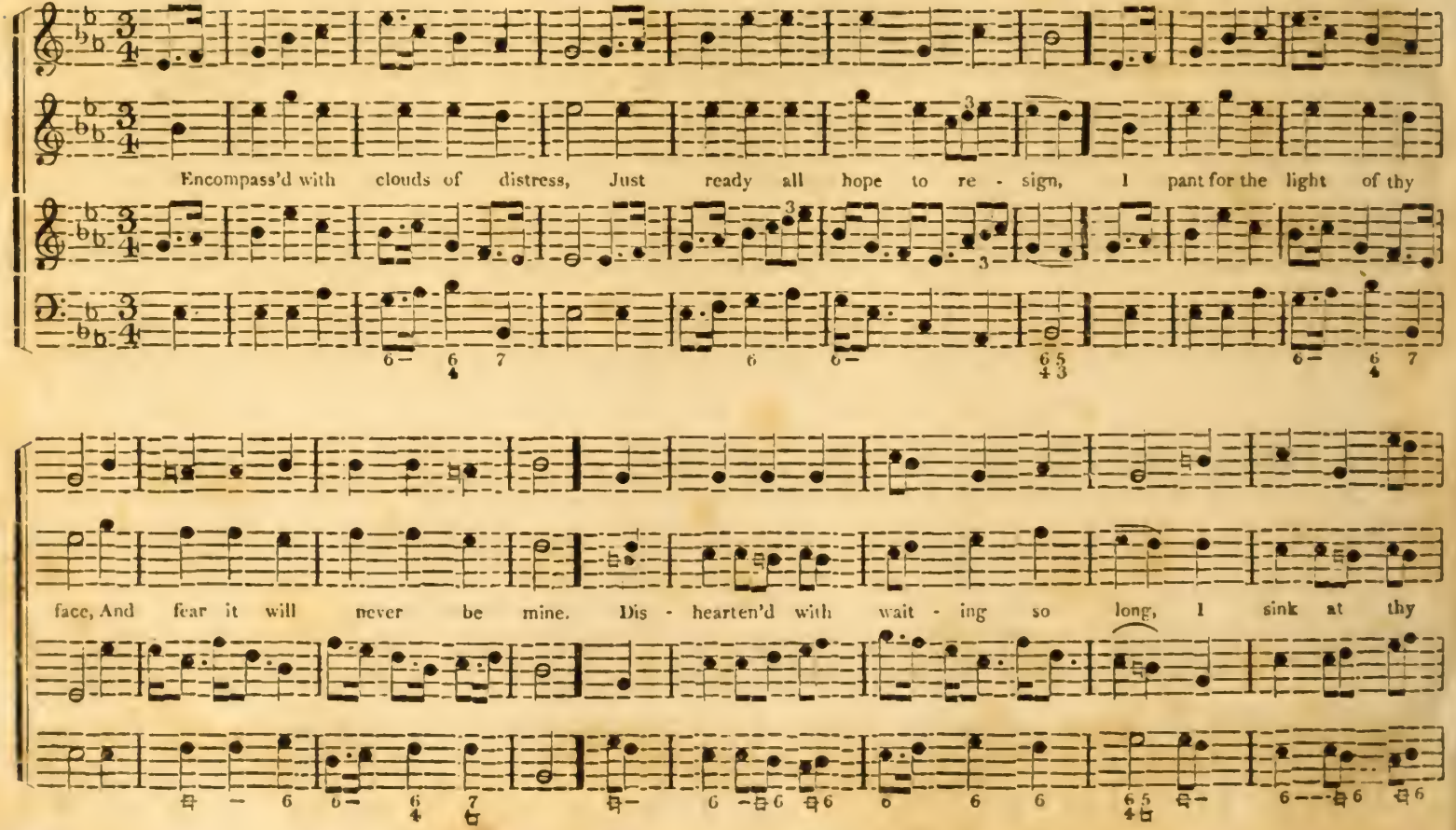

Now be - gin the heav'nly theme, Sing a - loud in Jesus' name, Sing a - loud in Jesus' name:
Ye who Jesus' kindness prove, Triumph in re - deem - ing love. Triumph in re - deem - ing love.
T. S.

Finis.

Jesse's son awakes the lyre; Listen while the Psalmist sings! His the Spirit's sacred fire, And his theme, the King of kings.

D. C.

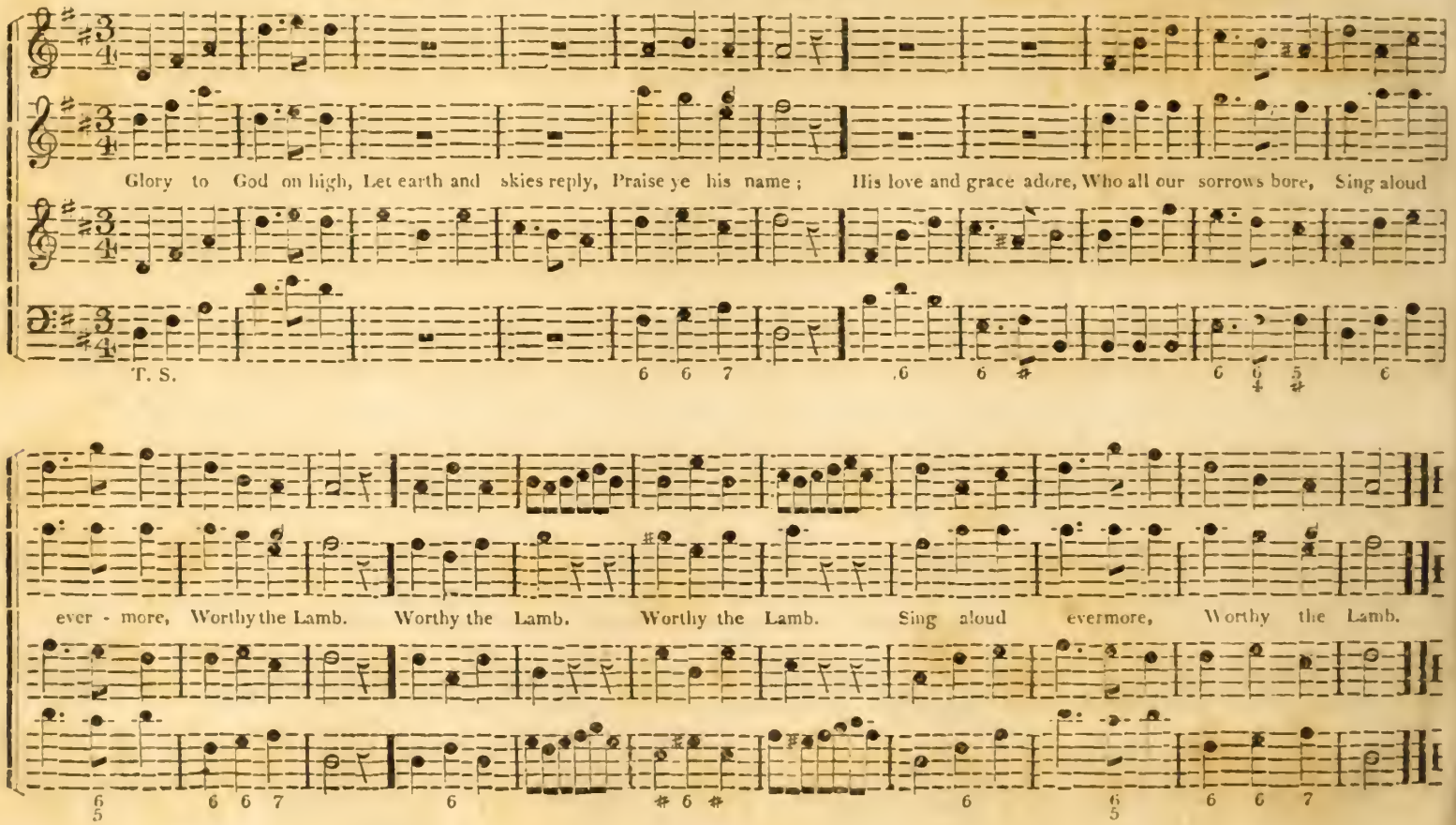
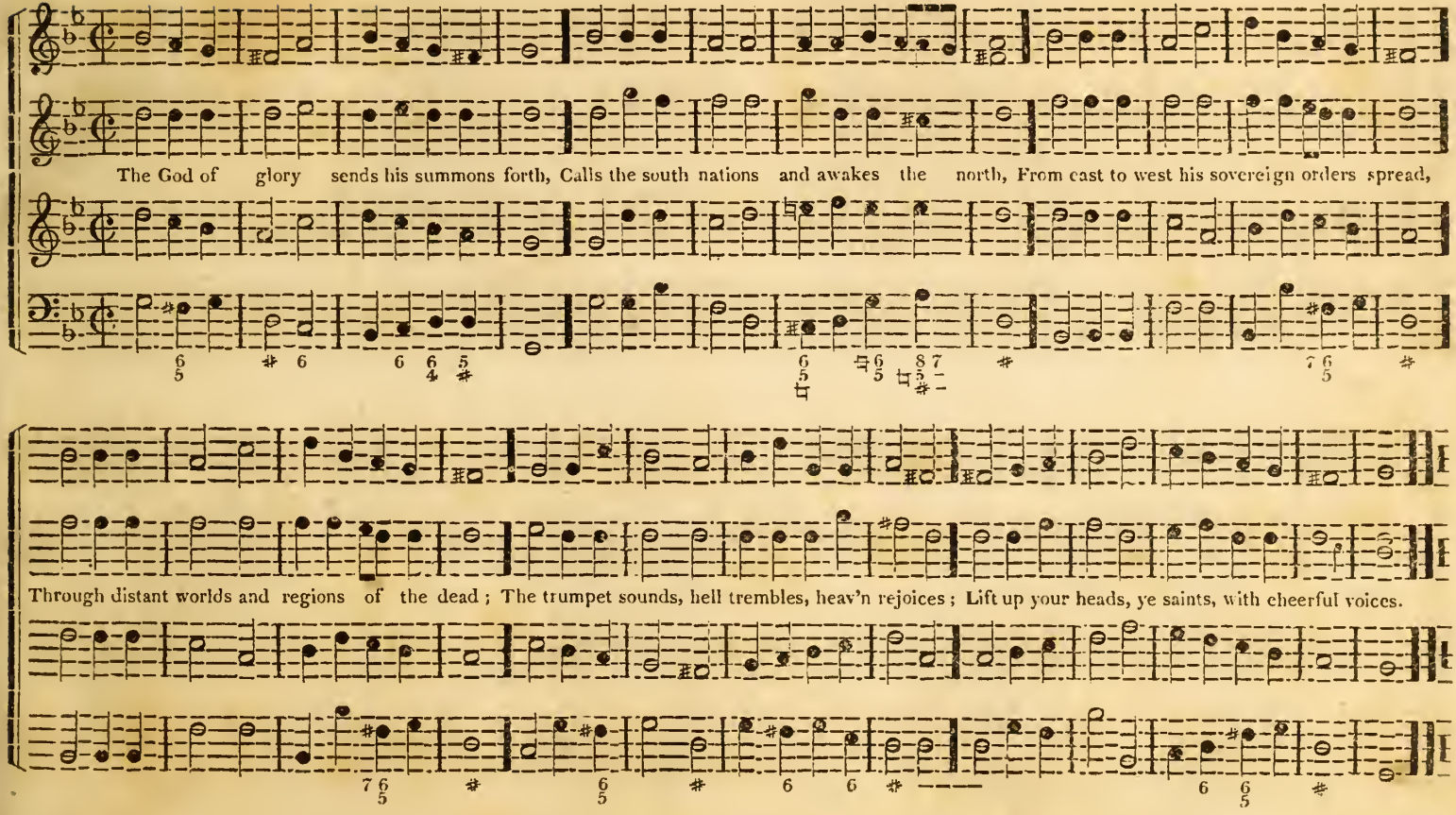
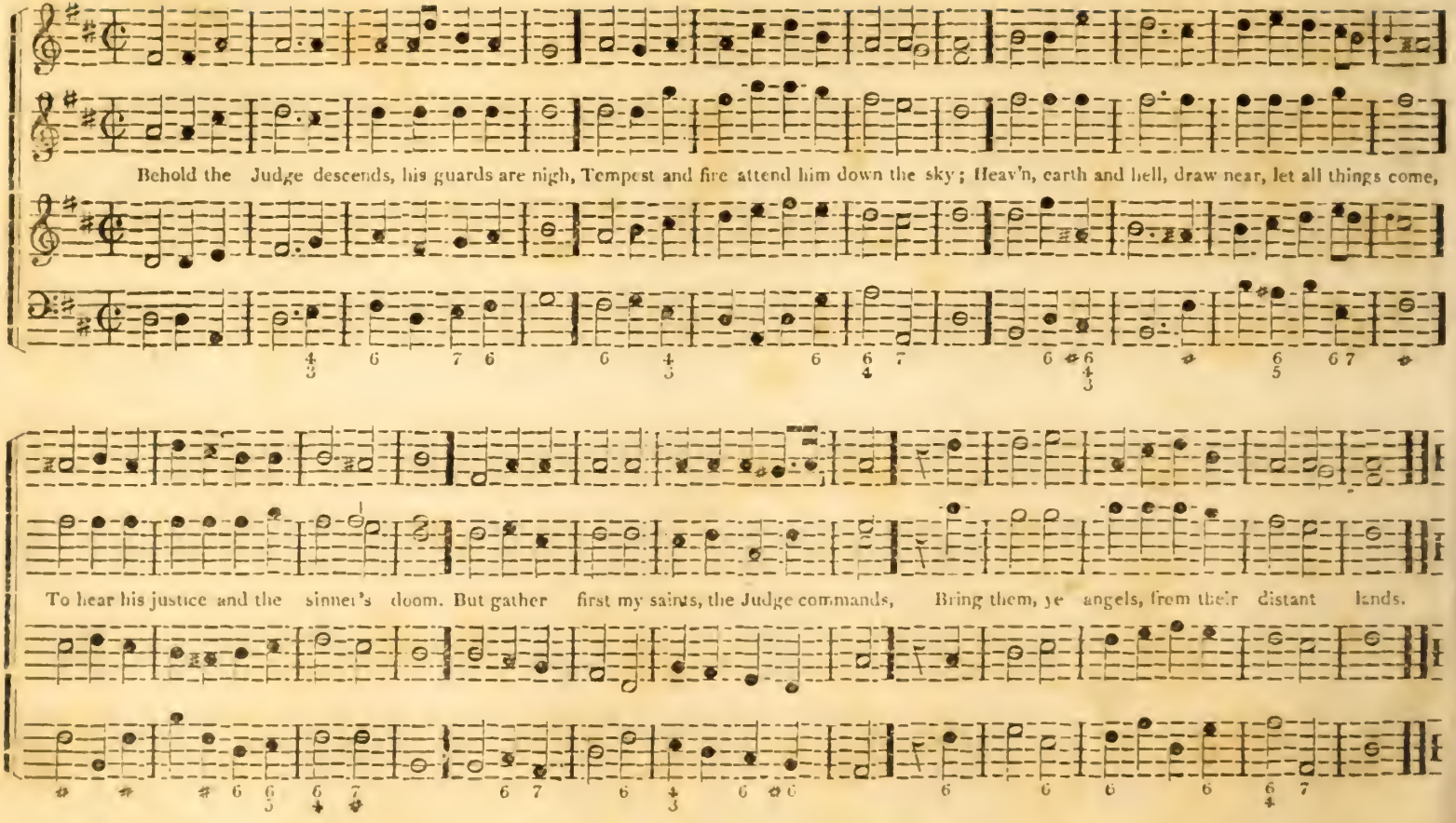
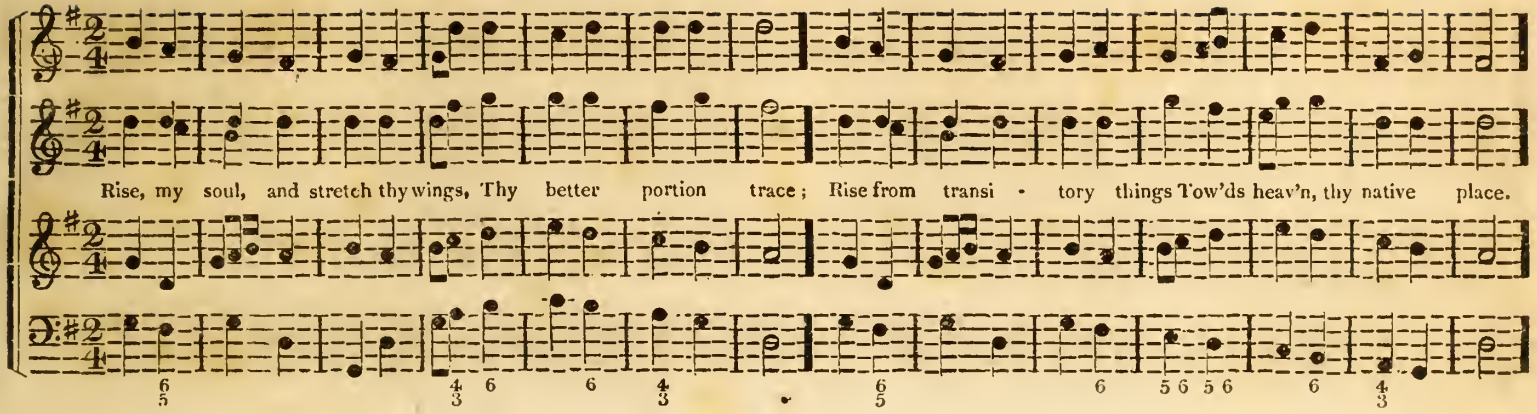
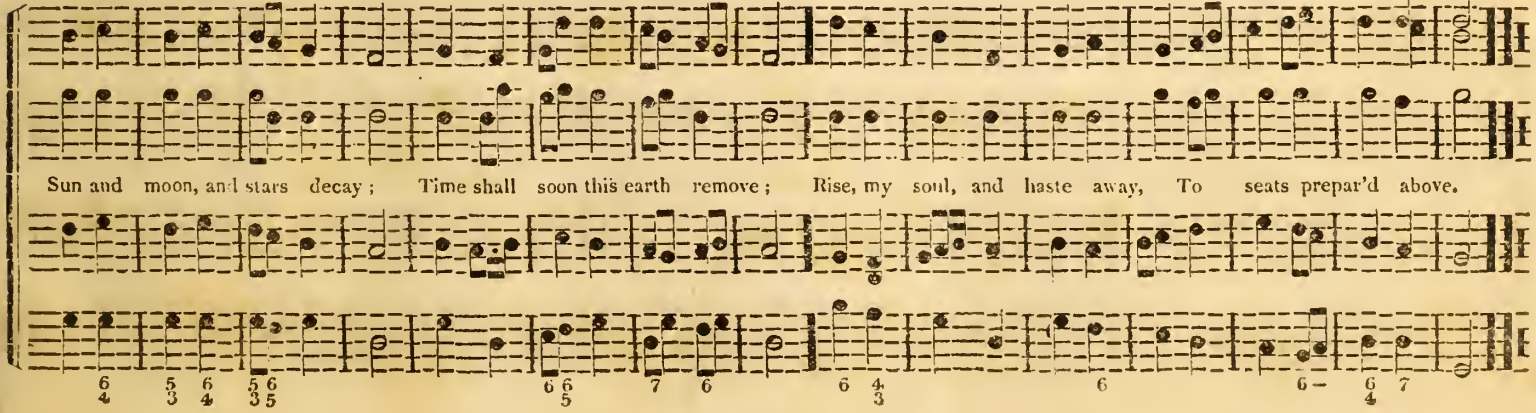
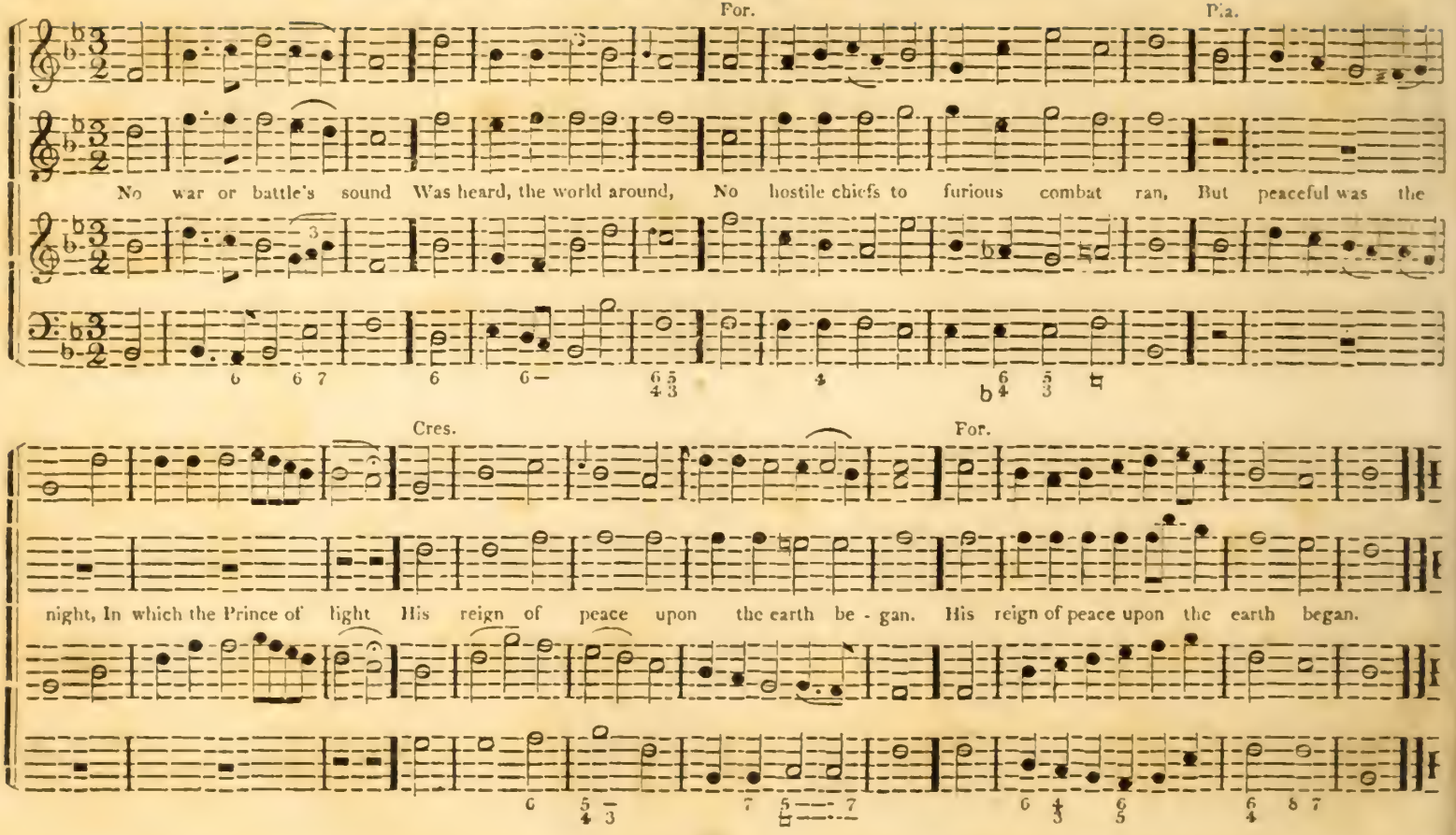
Others sing of worldly things, Themes like these to men belong; But when Israel's Psalmist sings, Sacred themes inspire the song.

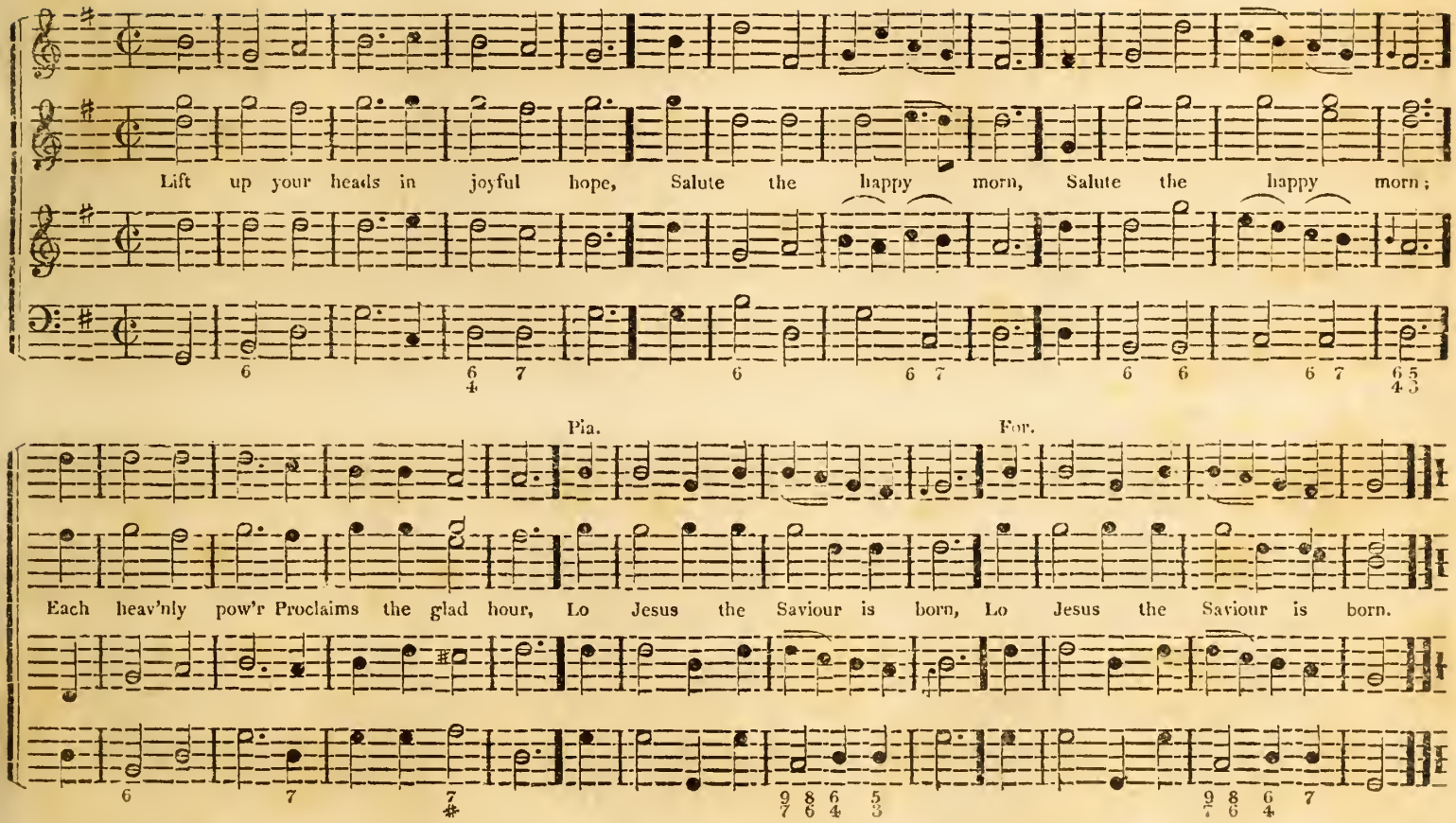

Son of God, thy blessing grant, Still sup - ply our ev'ry want, Tree of life, thine influence shed,
With thy sap our spirits feed. Here we suppli - cate thy throne, Here thou mak'st thy glories known.

Encompass'd with clouds of distress, Just ready all hope to re - sign, I pant for the light of thy
face, And fear it will never be mine. Dis - hearten'd with wait - ing so long, I sink at thy

feet with my load; All plaintive I pour out my song, And stretch forth my hands un - to God.

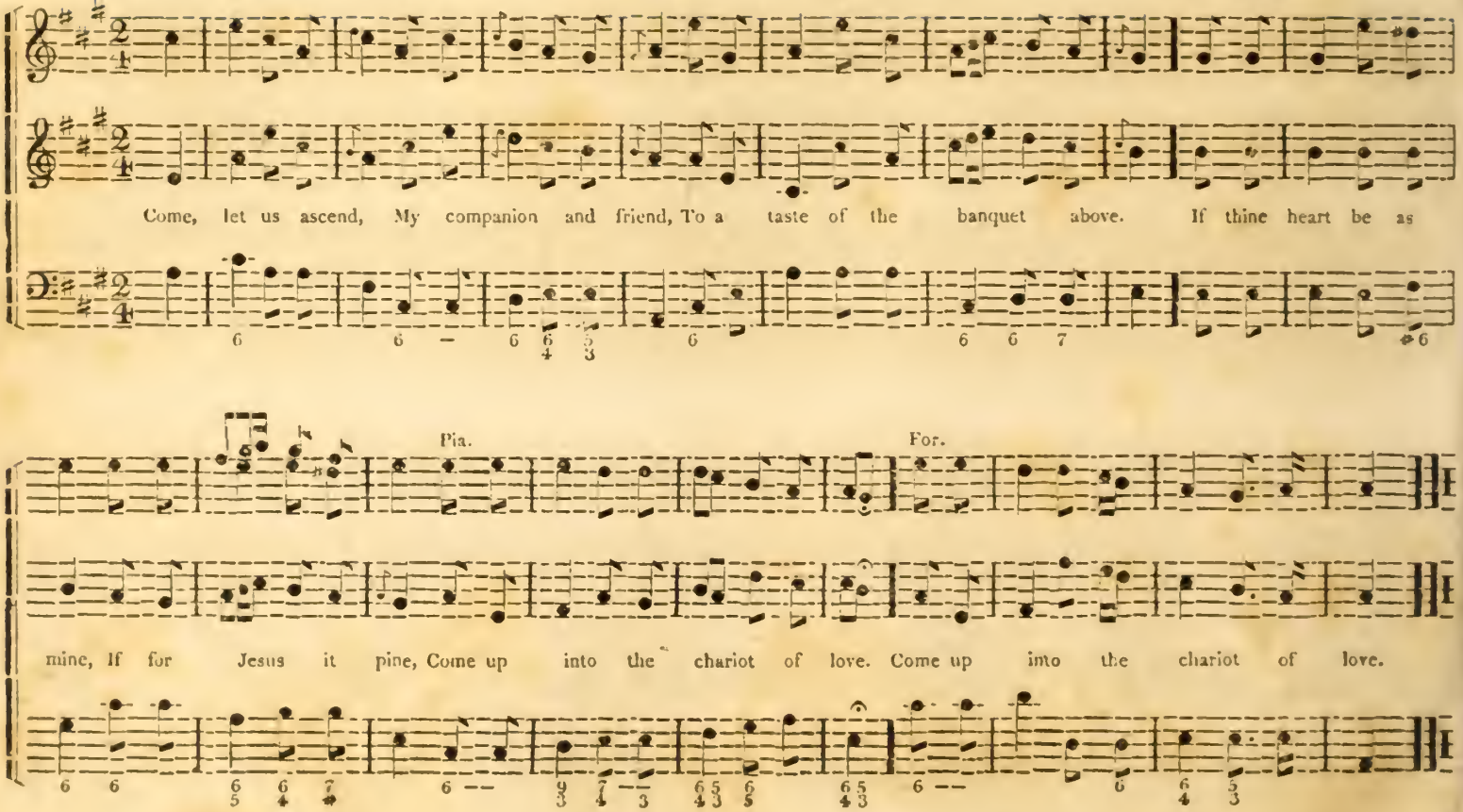
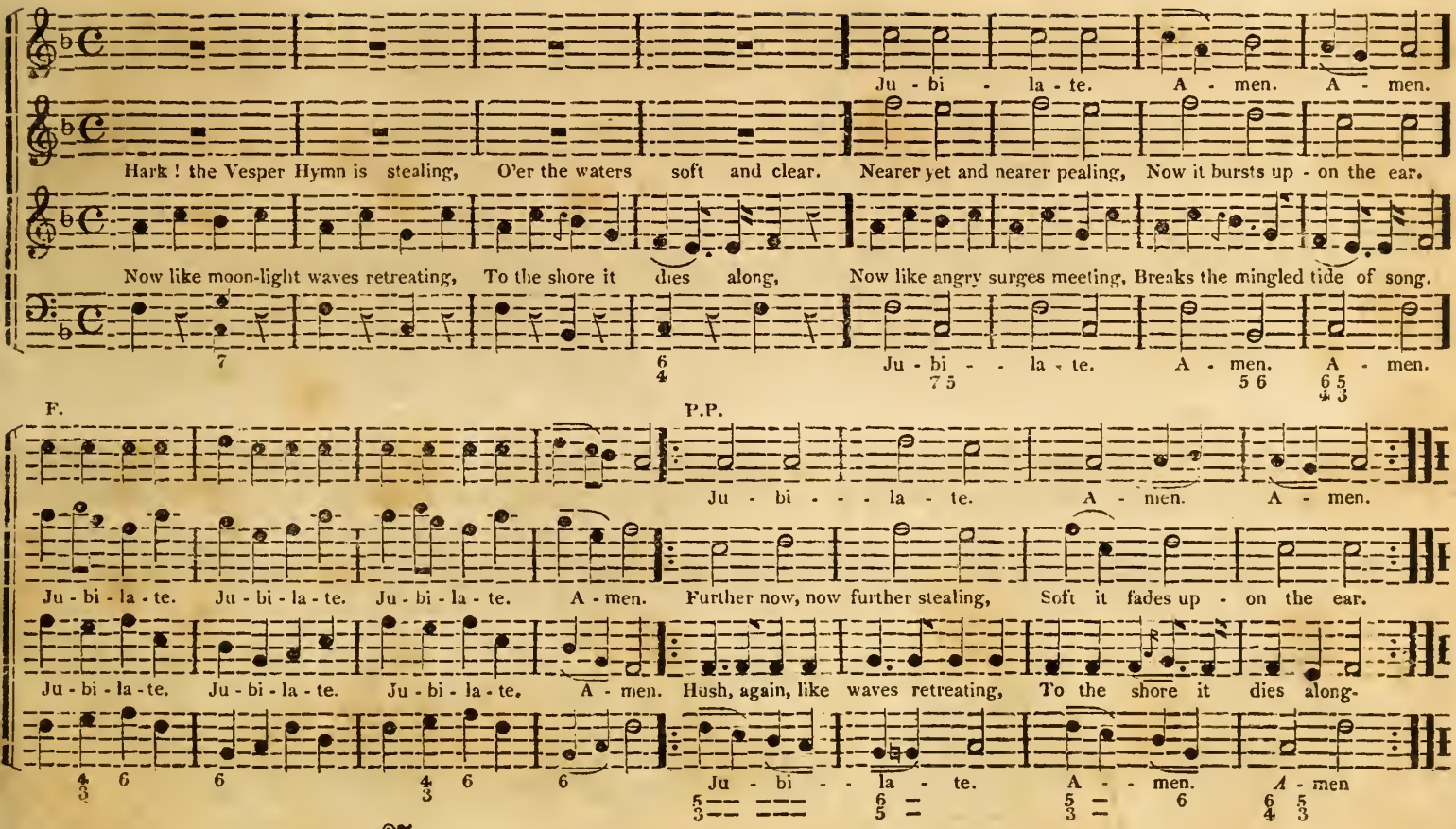
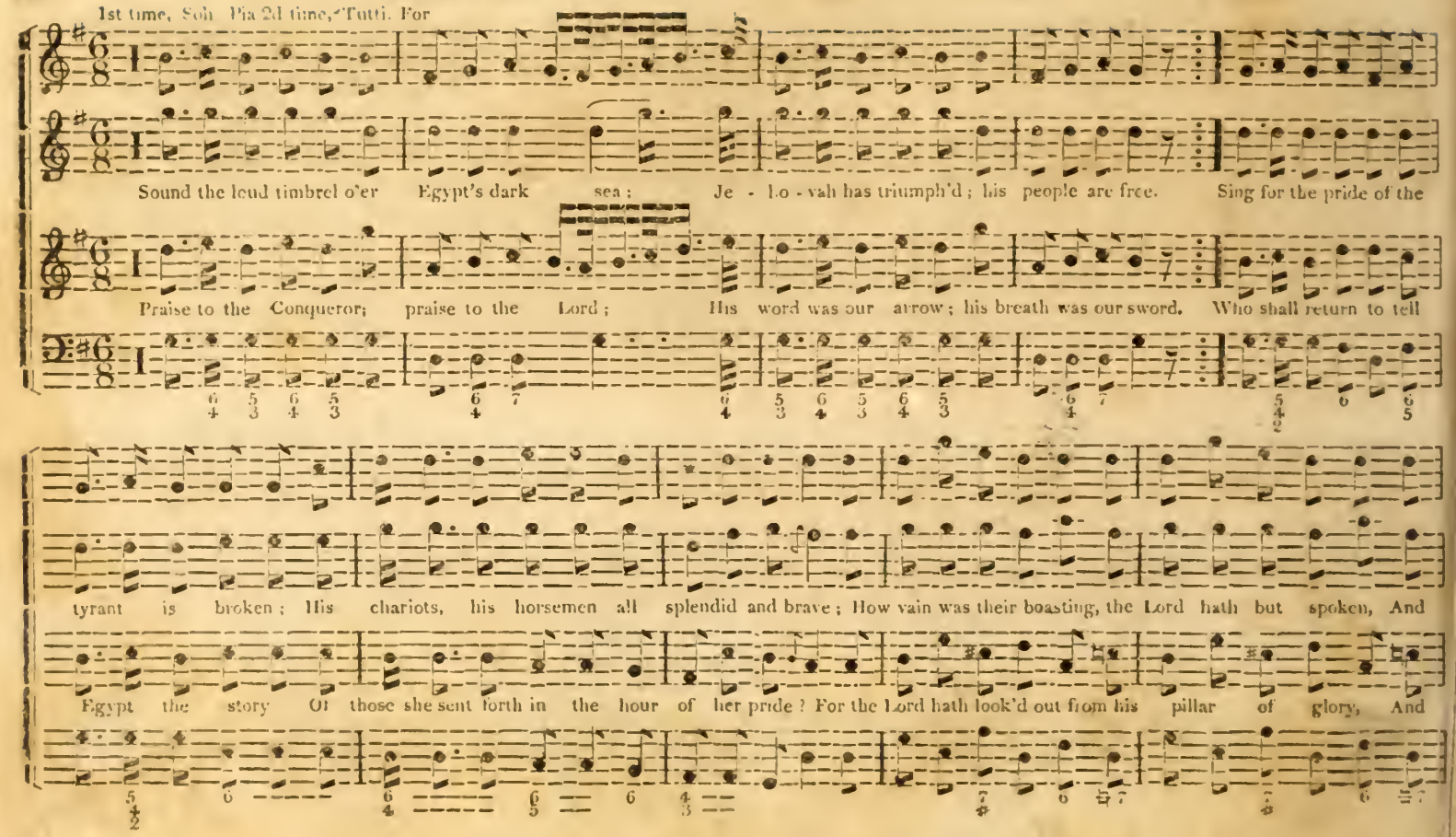
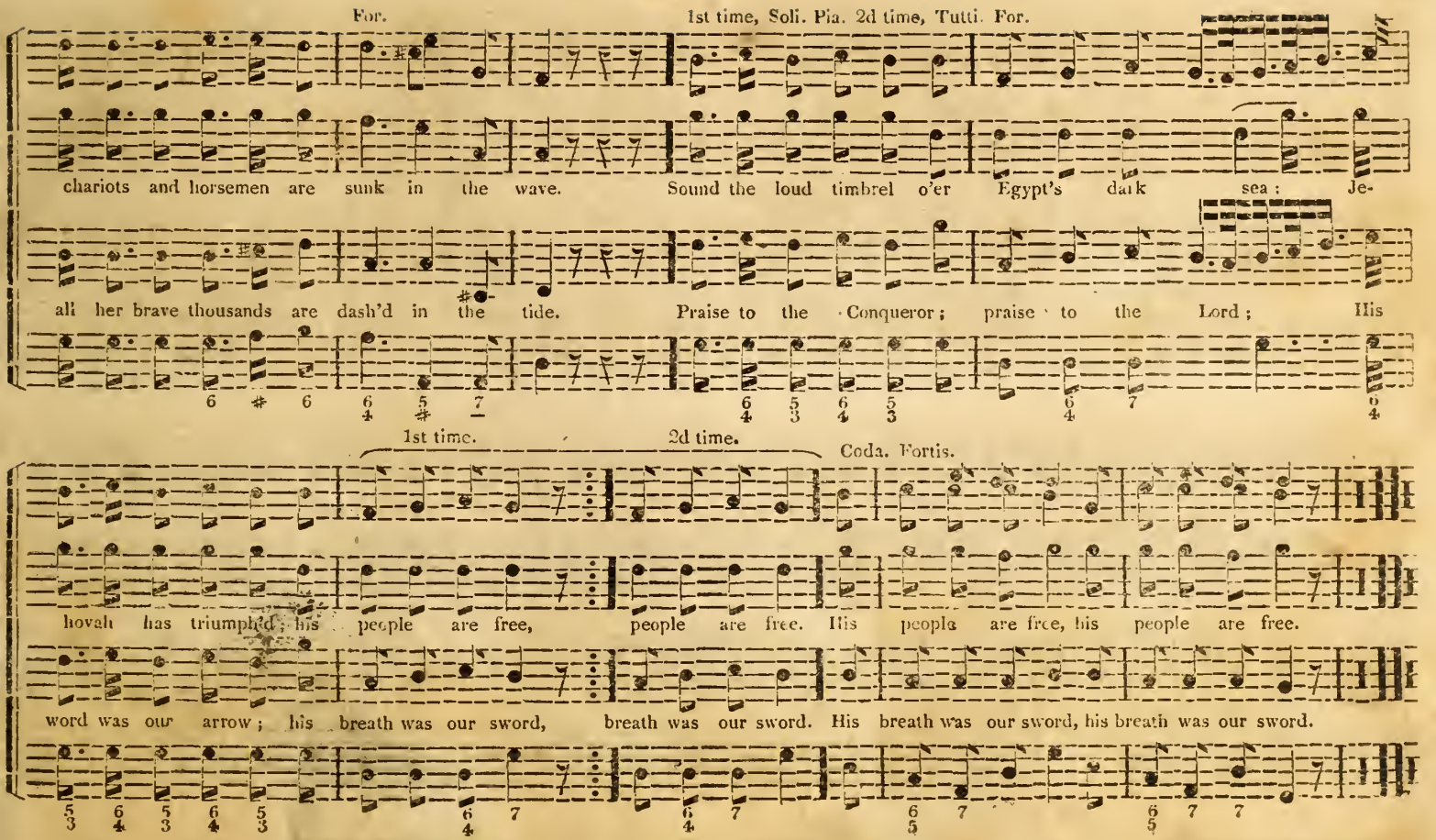
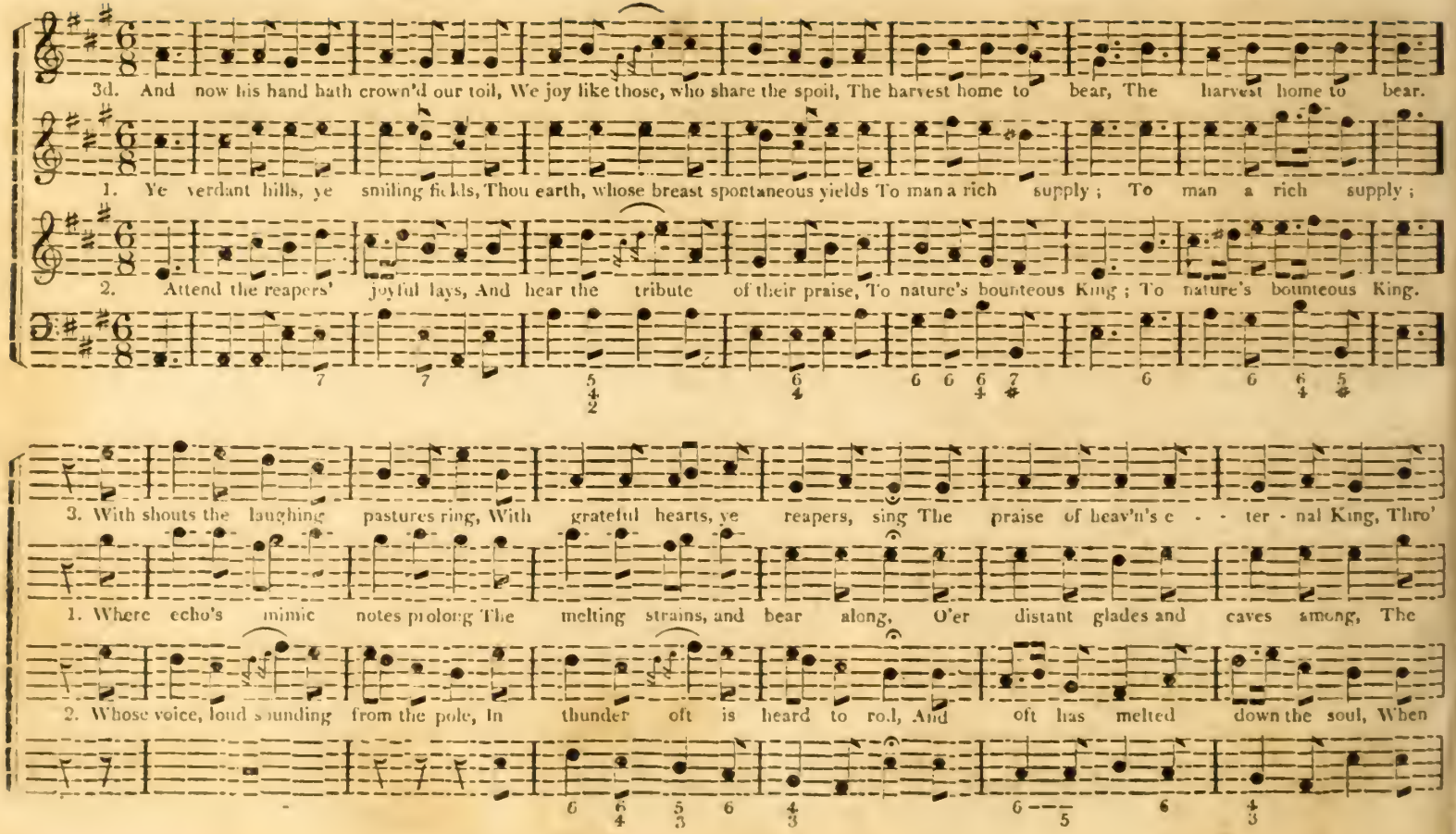
ITALIAN HYMN. P. M. 6. 6. 4. Giardini.

Come, thou Almighty King, Help us thy name to sing, Help us to praise. Father, all glorious, O'er all victorious, Come and reign over us, Ancient of days.

T. S.

Glory to God on high, Let earth and skies reply, Praise ye his name; His love and grace adore, Who all our sorrows bore, Sing aloud
T. S.
ever - more, Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Sing aloud evermore, Worthy the Lamb.

The God of glory sends his summons forth, Calls the south nations and awakes the north, From east to west his sovereign orders spread,
Through distant worlds and regions of the dead; The trumpet sounds, hell trembles, heav'n rejoices; Lift up your heads, ye saints, with cheerful voices.

Behold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heav'n, earth and hell, draw near, let all things come,
To hear his justice and the sinner's doom. But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.

Rise, my soul, and stretch thy wings, Thy better portion trace; Rise from transi - tory things Tow'ds heav'n, thy native place.

Sun and moon, and stars decay; Time shall soon this earth remove; Rise, my soul, and haste away, To seats prepar'd above.

For.
Pia.
No war or battle's sound Was heard, the world around, No hostile chiefs to furious combat ran, But peaceful was the
Cres.
For.
night, In which the Prince of light His reign of peace upon the earth be - gan. His reign of peace upon the earth began.


Lift up your heads in joyful hope, Salute the happy morn, Salute the happy morn;
Pia.
For.
Each heav'nly pow'r Proclaims the glad hour, Lo Jesus the Saviour is born, Lo Jesus the Saviour is born.

FEVERSHAM. P. M. 5. 6. 9. Dr. Madan.

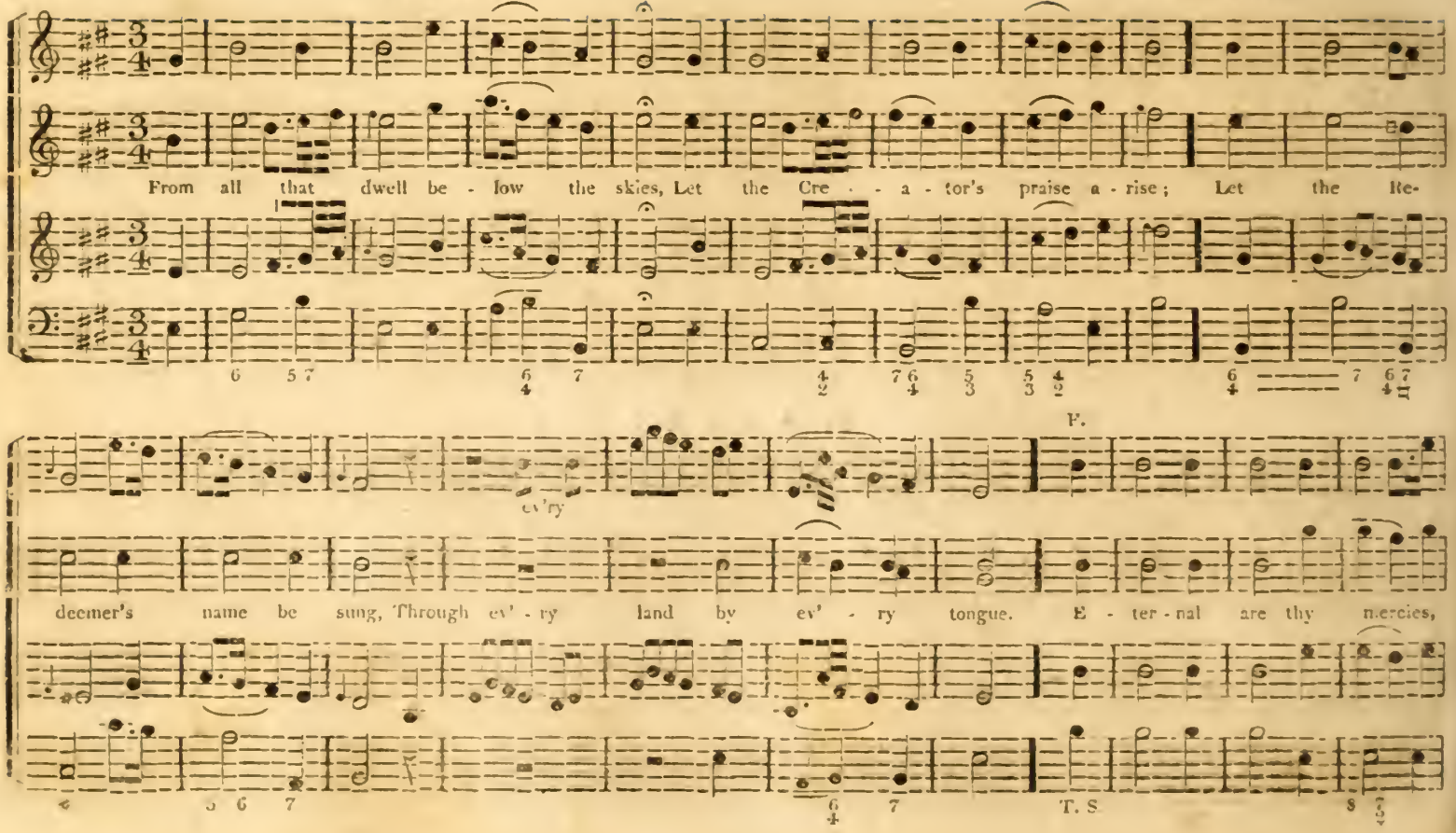
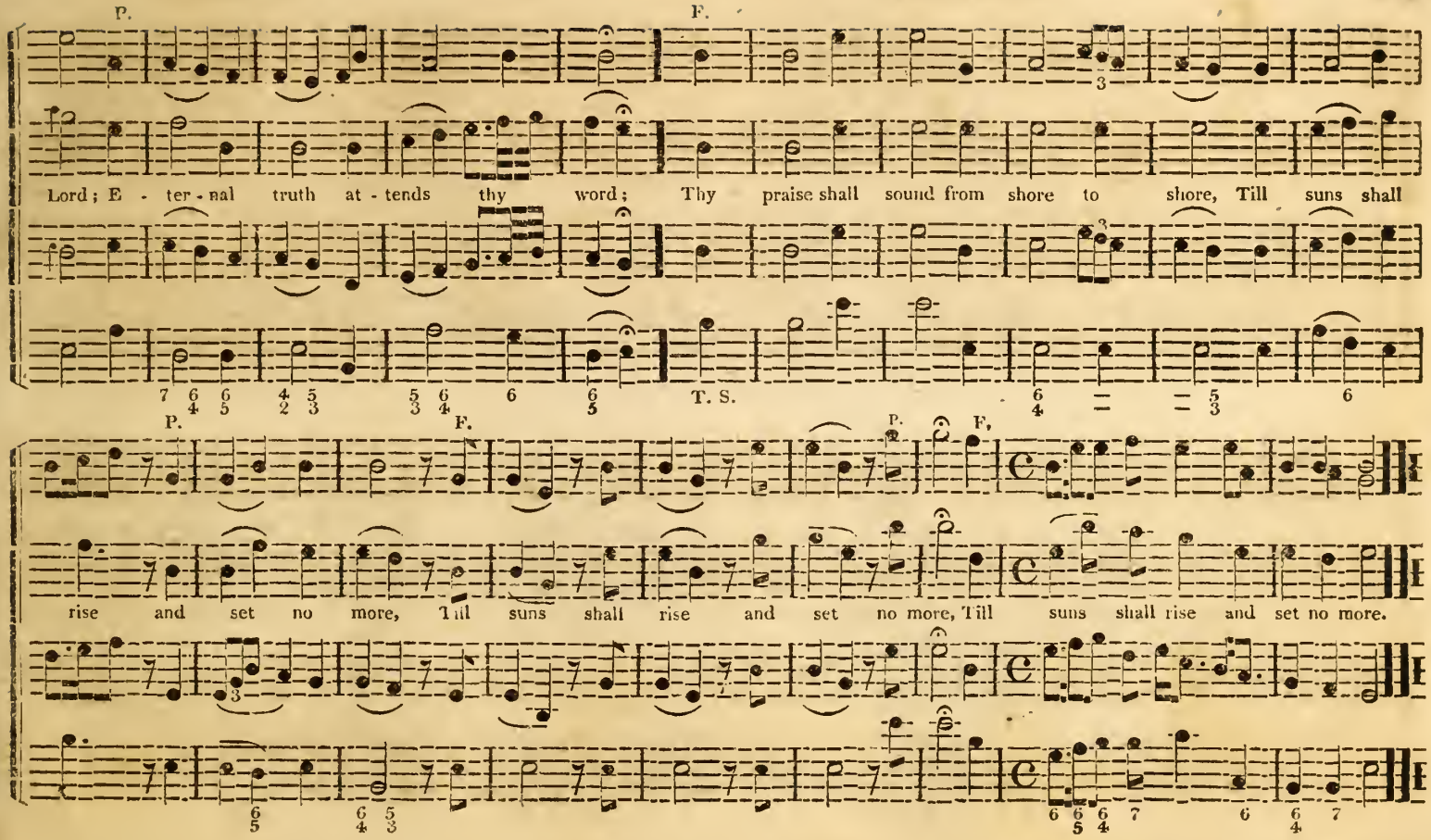
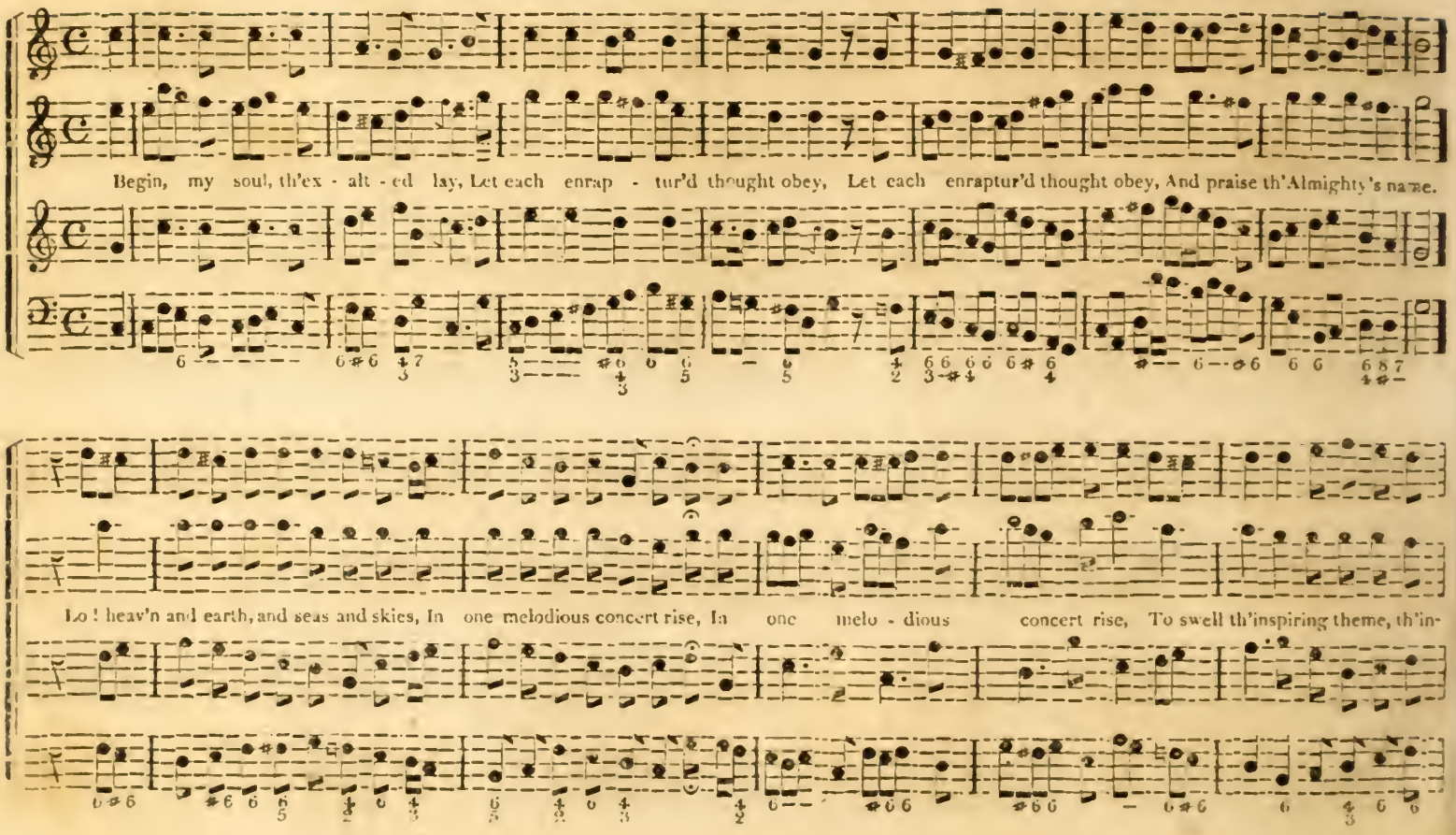

Come, let us ascend, My companion and friend, To a taste of the banquet above. If thine heart be as
Pia.
For.
mine, If for Jesus it pine, Come up into the chariot of love. Come up into the chariot of love.

Ju - bi - la - te. A - men. A - men.
Hark! the Vesper Hymn is stealing, O'er the waters soft and clear. Nearer yet and nearer pealing, Now it bursts up - on the ear.
Now like moon-light waves retreating, To the shore it dies along, Now like angry surges meeting, Breaks the mingled tide of song.
Ju - bi - la - te. A - men. A - men.
F.
P.P.
Ju - bi - la - te. A - men. A - men.
Ju - bi - la - te. Ju - bi - la - te. Ju - bi - la - te. A - men. Further now, now further stealing, Soft it fades up - on the ear.
Ju - bi - la - te. Ju - bi - la - te. Ju - bi - la - te. A - men. Hush, again, like waves retreating, To the shore it dies along.
Ju - bi - la - te. A - men. A - men

1st time, Soli. Pia 2d time, Tutti. For
Sound the loud timbrel o'er Egypt's dark sea; Je - ho - vah has triumph'd; his people are free. Sing for the pride of the
Praise to the Conqueror; praise to the Lord; His word was our arrow; his breath was our sword. Who shall return to tell
tyrant is broken; His chariots, his horsemen all splendid and brave; How vain was their boasting, the Lord hath but spoken, And
Egypt the story Of those she sent forth in the hour of her pride? For the Lord hath look'd out from his pillar of glory, And

For.
1st time, Soli. Pia. 2d time, Tutti. For.
chariots and horsemen are sunk in the wave. Sound the loud timbrel o'er Egypt's dark sea; Je-
all her brave thousands are dash'd in the tide. Praise to the Conqueror; praise to the Lord; His
1st time.
2d time.
Coda. Fortis.
hovah has triumph'd, his people are free, people are free. His people are free, his people are free.
word was our arrow; his breath was our sword, breath was our sword. His breath was our sword, his breath was our sword.

3d. And now his hand hath crown'd our toil, We joy like those, who share the spoil, The harvest home to bear, The harvest home to bear.
1. Ye verdant hills, ye smiling fields, Thou earth, whose breast spontaneous yields To man a rich supply; To man a rich supply;
2. Attend the reapers' joyful lays, And hear the tribute of their praise, To nature's bounteous King; To nature's bounteous King.
3. With shouts the laughing pastures ring, With grateful hearts, ye reapers, sing The praise of heav'n's e - - ter - nal King, Thro'
1. Where echo's mimic notes prolong The melting strains, and bear along, O'er distant glades and caves among, The
2. Whose voice, loud sounding from the pole, In thunder oft is heard to roll, And oft has melted down the soul, When

whose pa - ter - nal care ye bring, The produce of the year. The produce of the year.

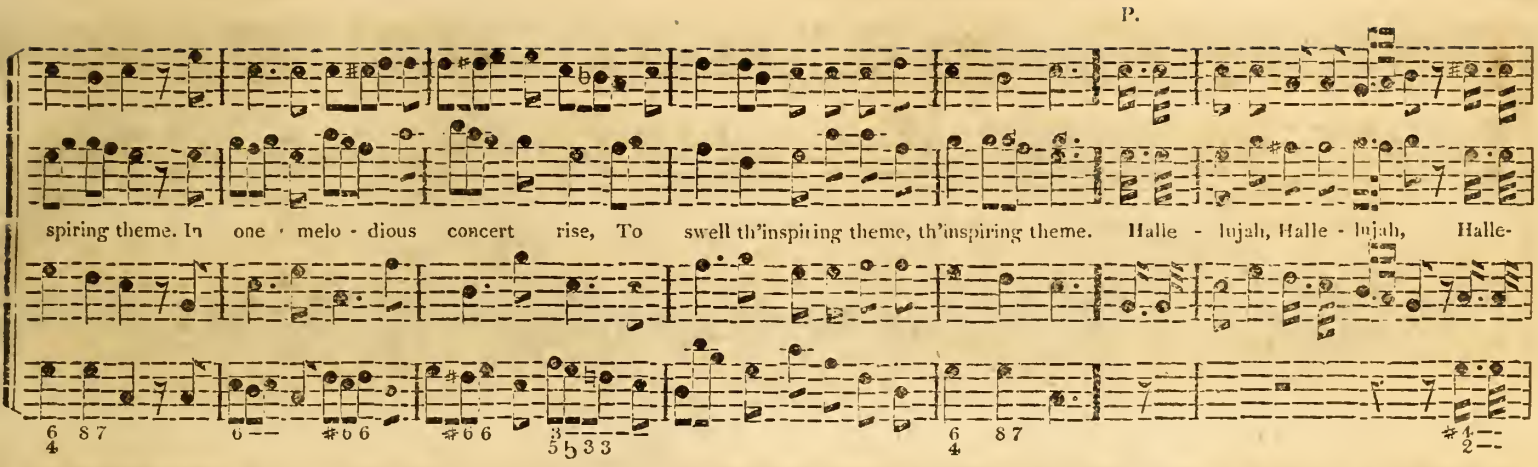
mountain shepherd's artless song, Soft swelling to the sky. Soft swelling to the sky.

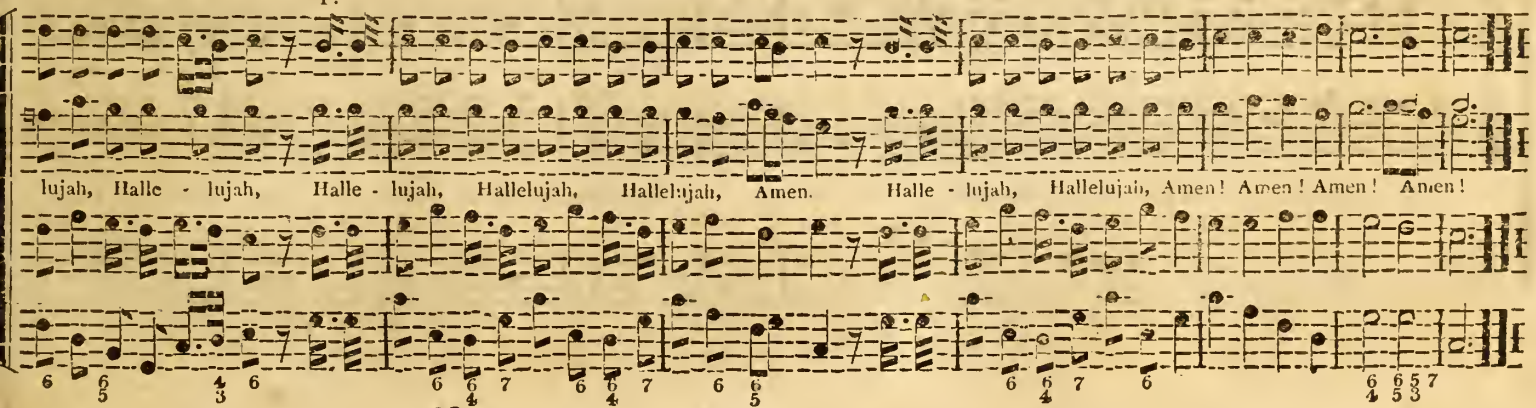
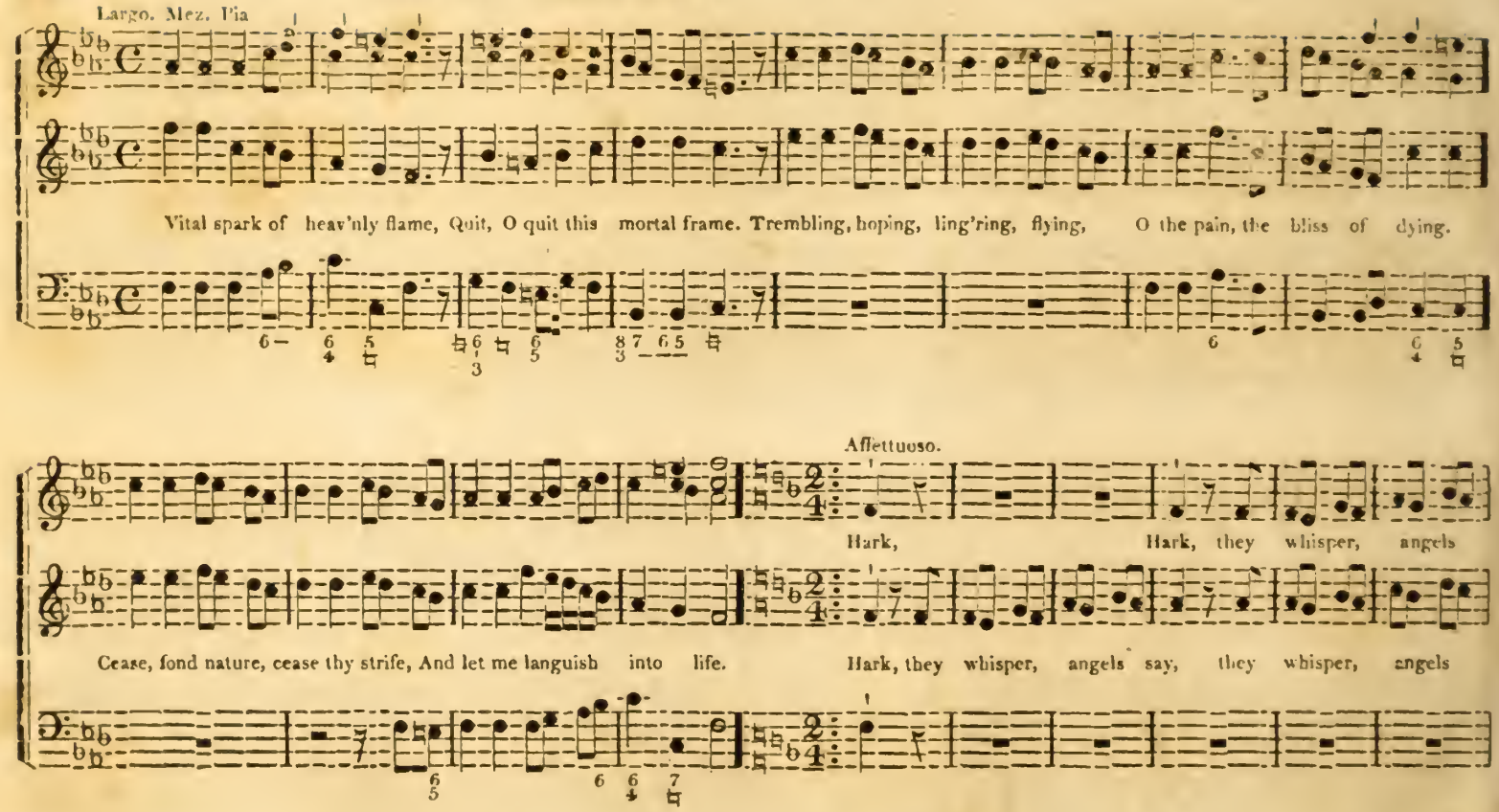
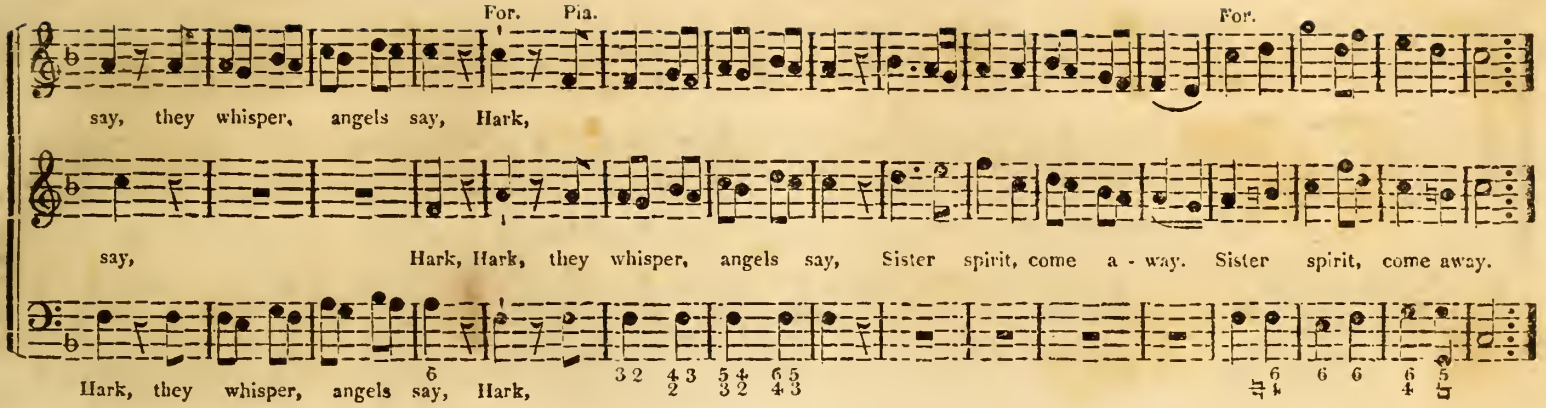
murm'ring deep a - - long, it stole The zephyr's silken wing. The zephyr's silken wing.

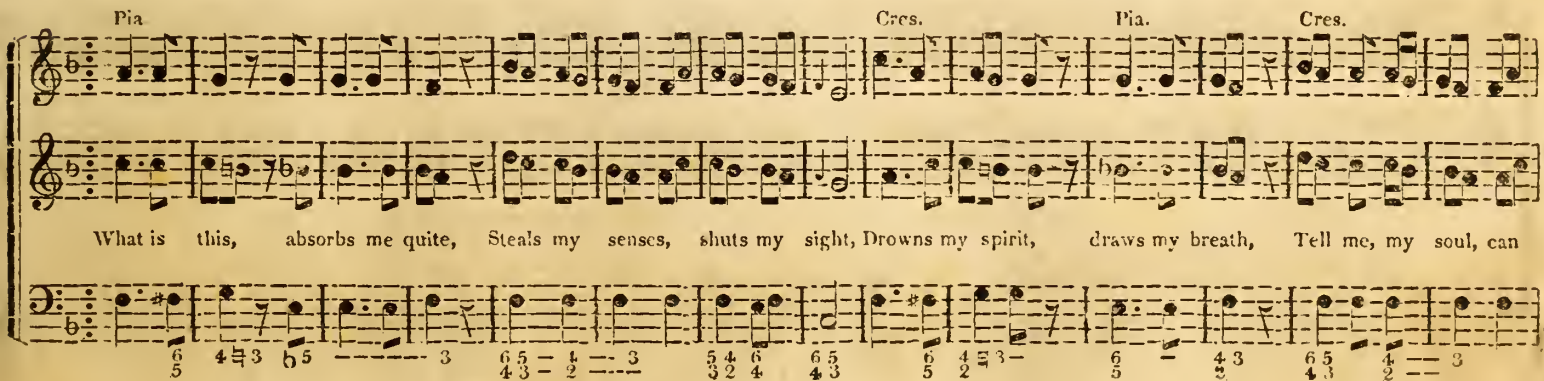
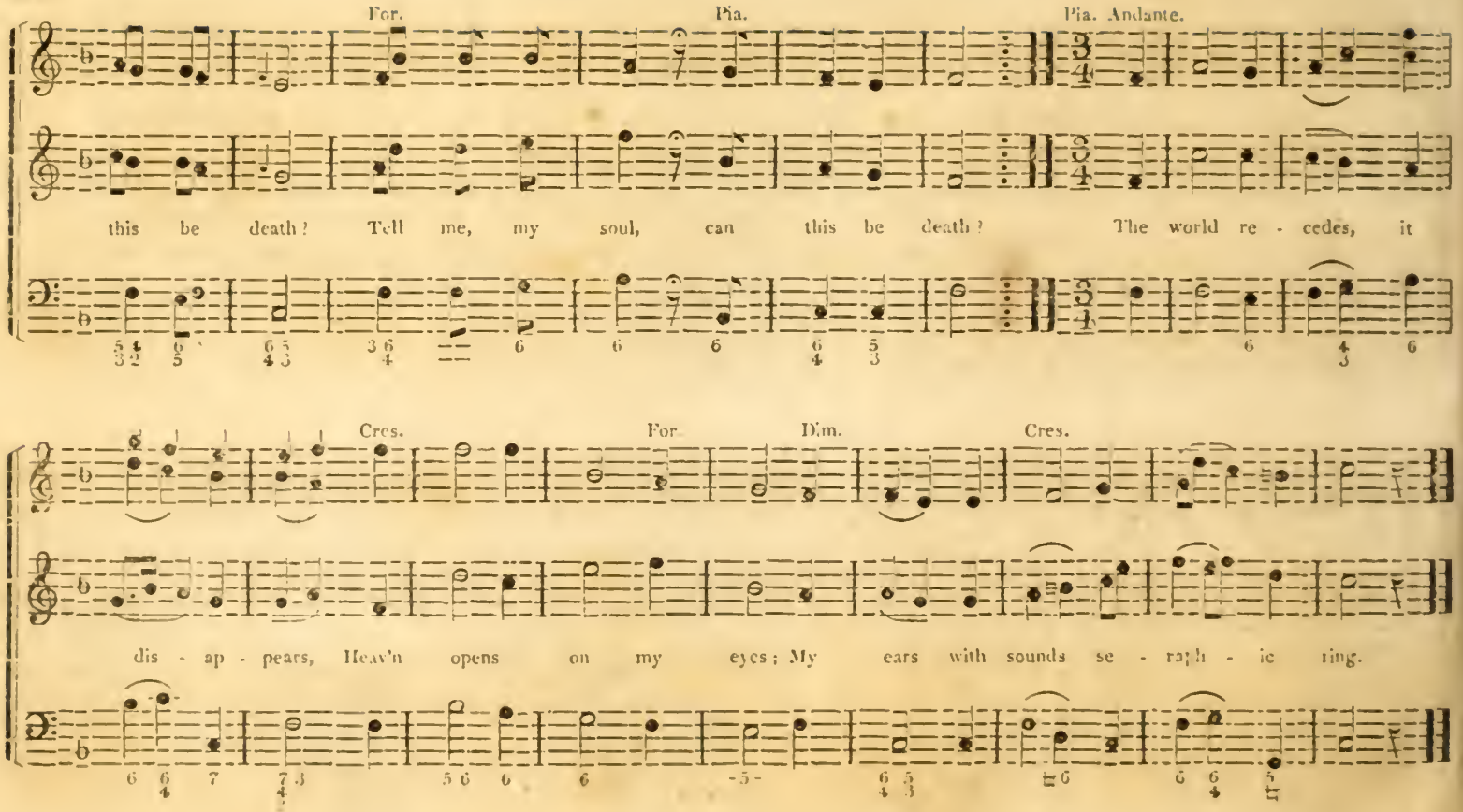
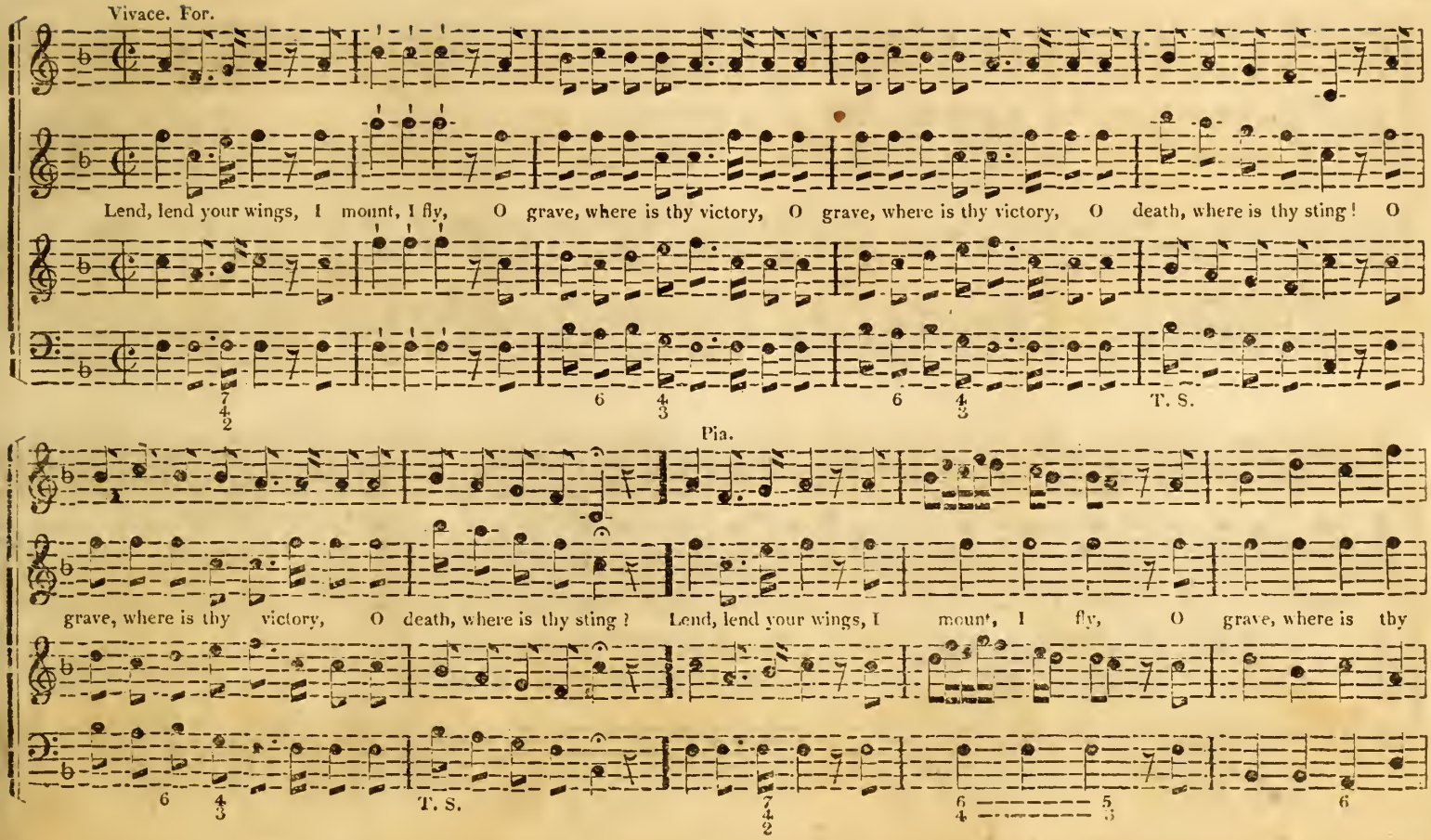
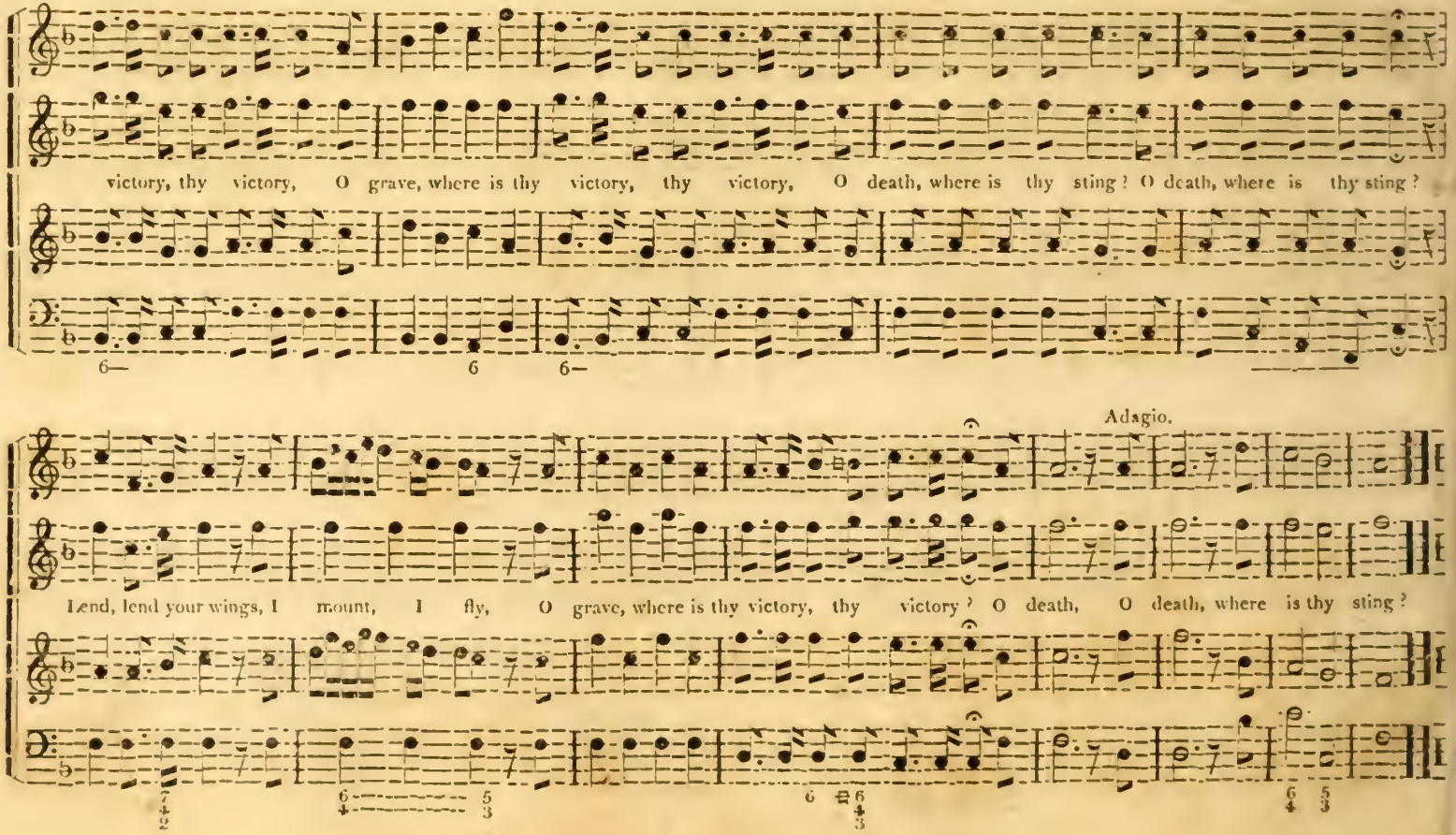
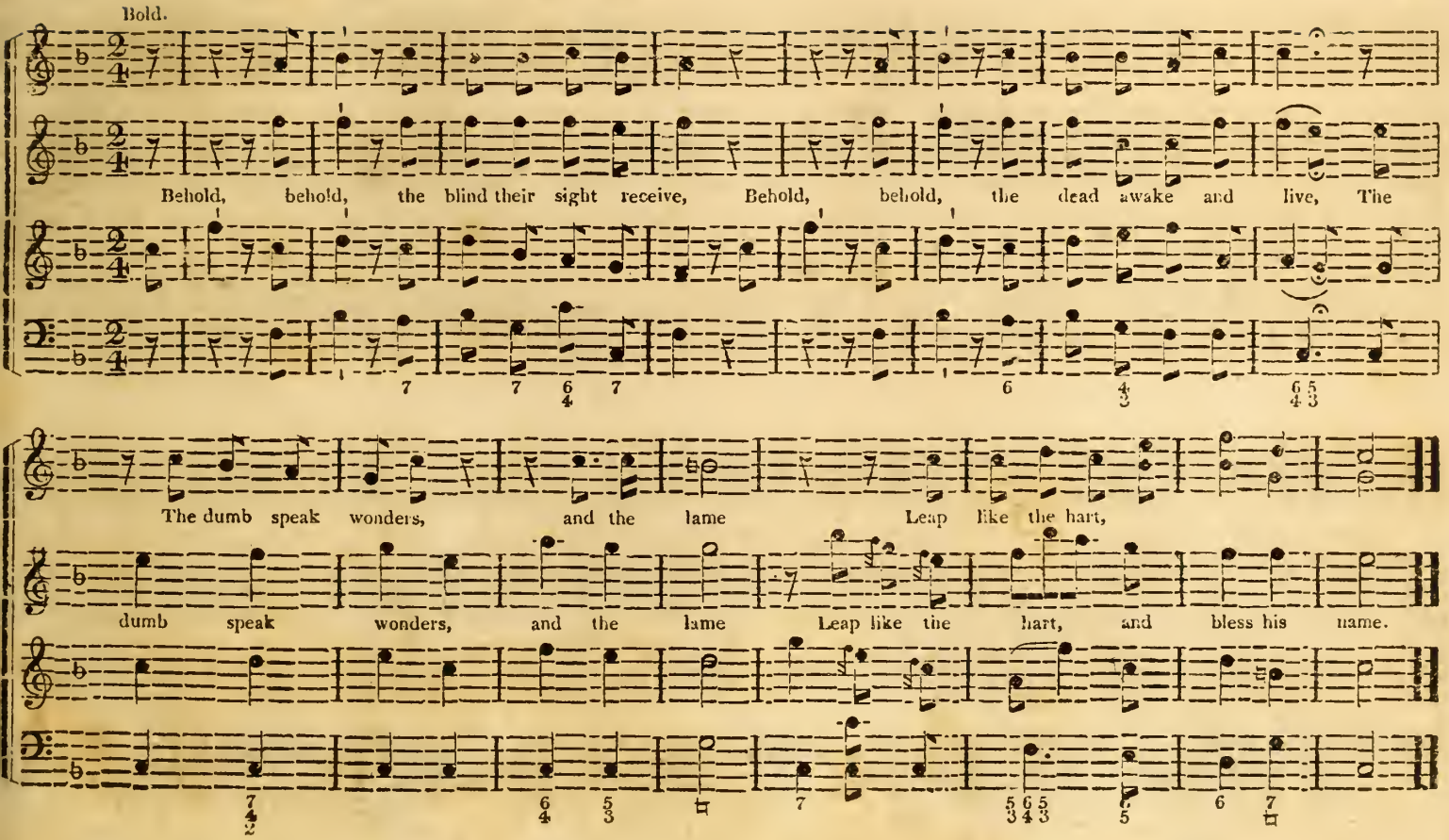
HIGHGATE. P. M. 5. 5. 6. 5.

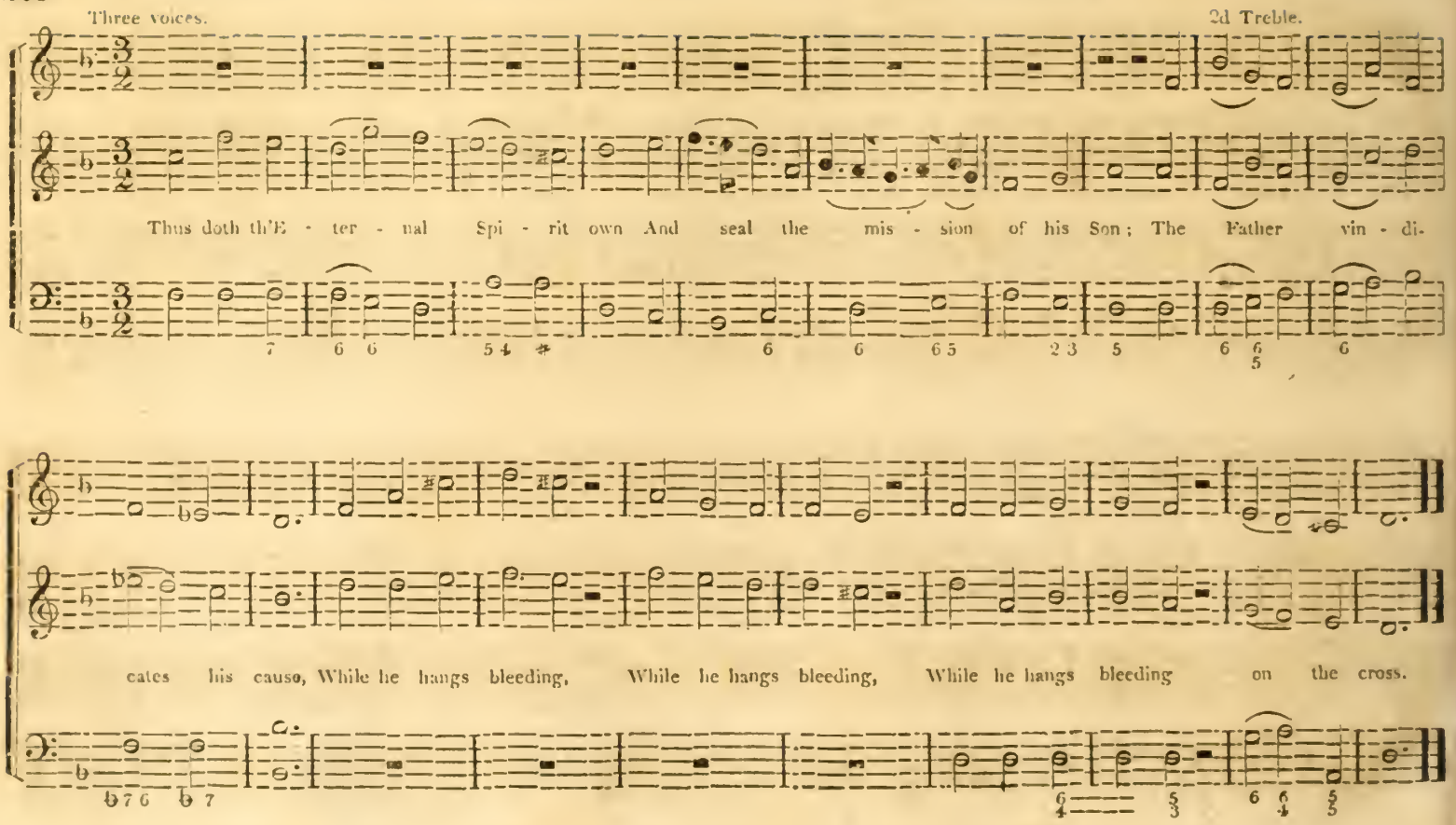
Come, let us a - rise, And aim at the prize, The hope of our calling On this side the skies.

From all that dwell be - low the skies, Let the Cre - - a - tor's praise a - rise; Let the Re-
F.
ev'ry
deemer's name be sung, Through ev' - ry land by ev' - ry tongue. E - ter - nal are thy mercies,
T. S

P.
F.
Lord; E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall
T. S.
P.
F.
P.
F.
rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.

Begin, my soul, th'ex - alt - ed lay, Let each enrap - tur'd thought obey, Let each enraptur'd thought obey, And praise th'Almighty's name.
Lo! heav'n and earth, and seas and skies, In one melodious concert rise, In one melo - dious concert rise, To swell th'inspiring theme, th'in-

P.


spiring theme. In one · melo - dious concert rise, To swell th'inspiring theme, th'inspiring theme. Halle - lujah, Halle - lujah, Halle-

F.

lujah, Halle - lujah, Halle - lujah, Hallelujah, Hallelujah, Amen. Halle - lujah, Hallelujah, Amen! Amen! Amen! Amen!

Largo. Mez. Pia
Vital spark of heav'nly flame, Quit, O quit this mortal frame. Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying.
Affettuoso.
Hark, Hark, they whisper, angels
Cease, fond nature, cease thy strife, And let me languish into life. Hark, they whisper, angels say, they whisper, angels

For. Pia.
For.
say, they whisper, angels say, Hark,
say, Hark, Hark, they whisper, angels say, Sister spirit, come a - way. Sister spirit, come away.
Hark, they whisper, angels say, Hark,


Pia
Cres.
Pia.
Cres.
What is this, absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me, my soul, can

For.
Pia.
Pia. Andante.
this be death? Tell me, my soul, can this be death? The world re - cedes, it
Cres.
For.
Dim.
Cres.
dis - ap - pears, Heav'n opens on my eyes; My ears with sounds se - raph - ic ring.

Vivace. For.
Lend, lend your wings, I mount, I fly, O grave, where is thy victory, O grave, where is thy victory, O death, where is thy sting! O
T. S.
Pia.
grave, where is thy victory, O death, where is thy sting? Lend, lend your wings, I mount, I fly, O grave, where is thy
T. S.

victory, thy victory, O grave, where is thy victory, thy victory, O death, where is thy sting? O death, where is thy sting?
Adagio.
Lend, lend your wings, I mount, I fly, O grave, where is thy victory, thy victory? O death, O death, where is thy sting?

Bold.
Behold, behold, the blind their sight receive, Behold, behold, the dead awake and live, The
The dumb speak wonders, and the lame Leap like the hart,
dumb speak wonders, and the lame Leap like the hart, and bless his name.


Three voices.
2d Treble.
Thus doth th'E - ter - nal Spi - rit own And seal the mis - sion of his Son; The Father vin - di-
cates his cause, While he hangs bleeding, While he hangs bleeding, While he hangs bleeding on the cross.

Alla Breve.

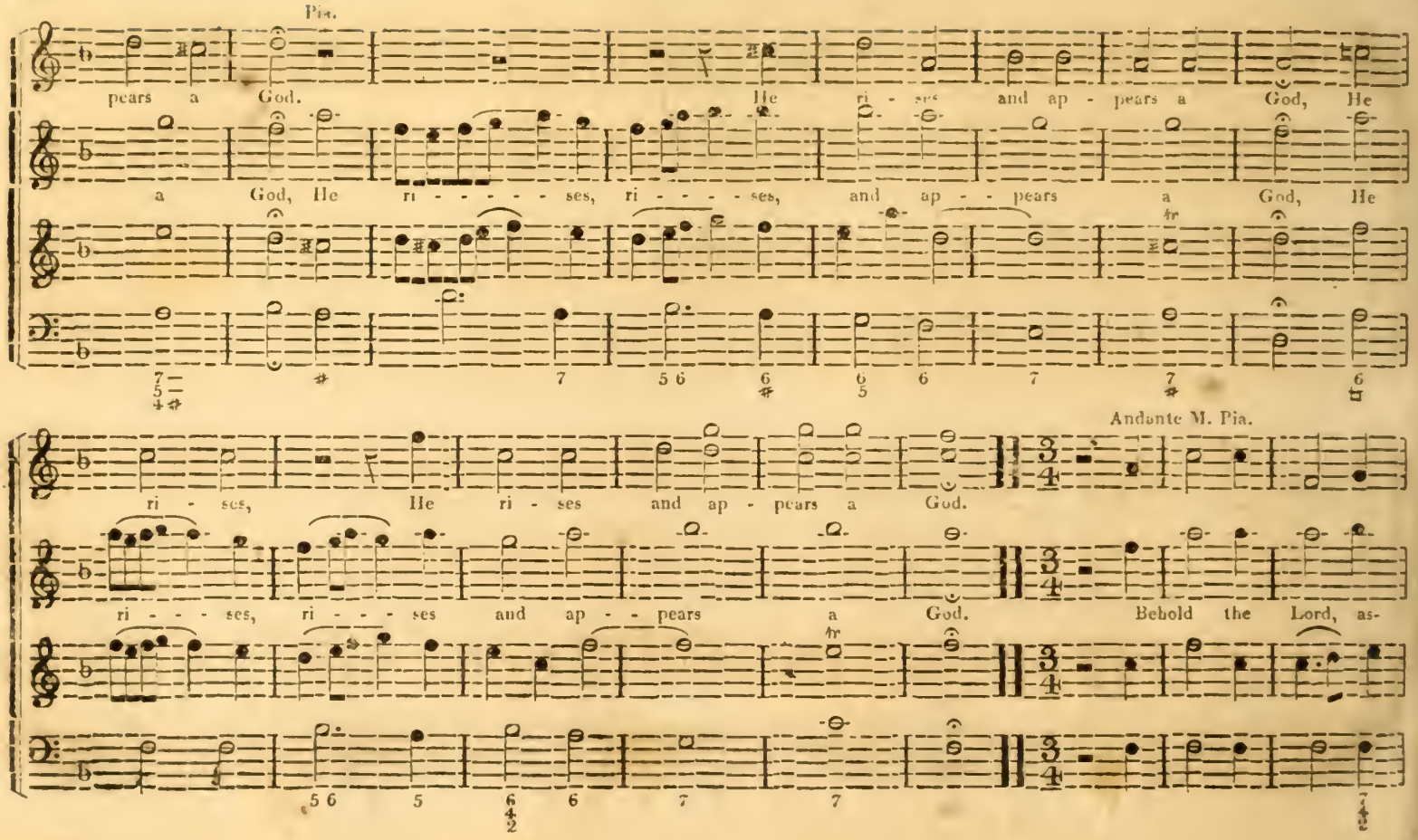
Poco. Allegro. For.

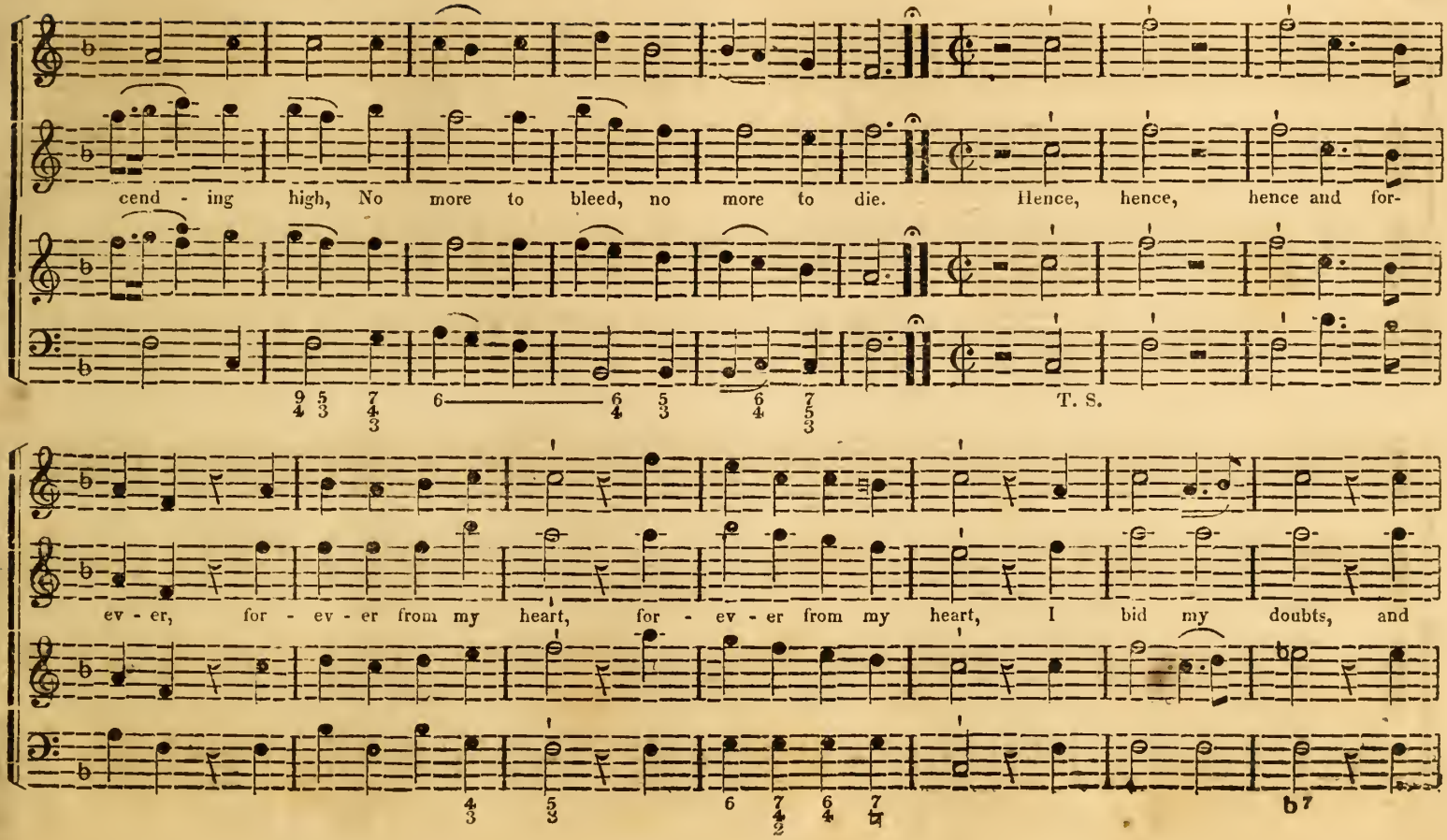
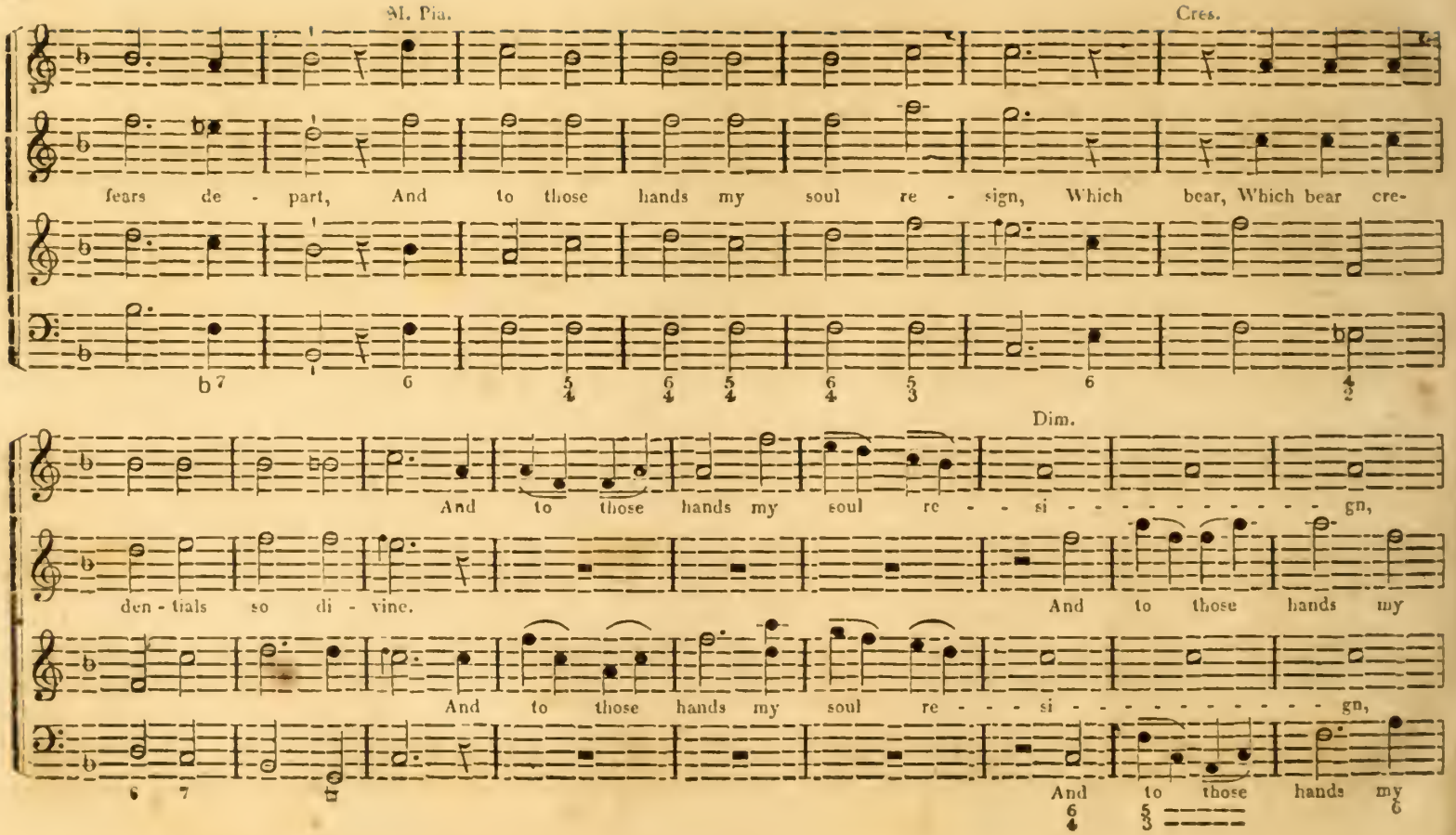
He dies, the heav'ns in mourn - - - - ing stood, He

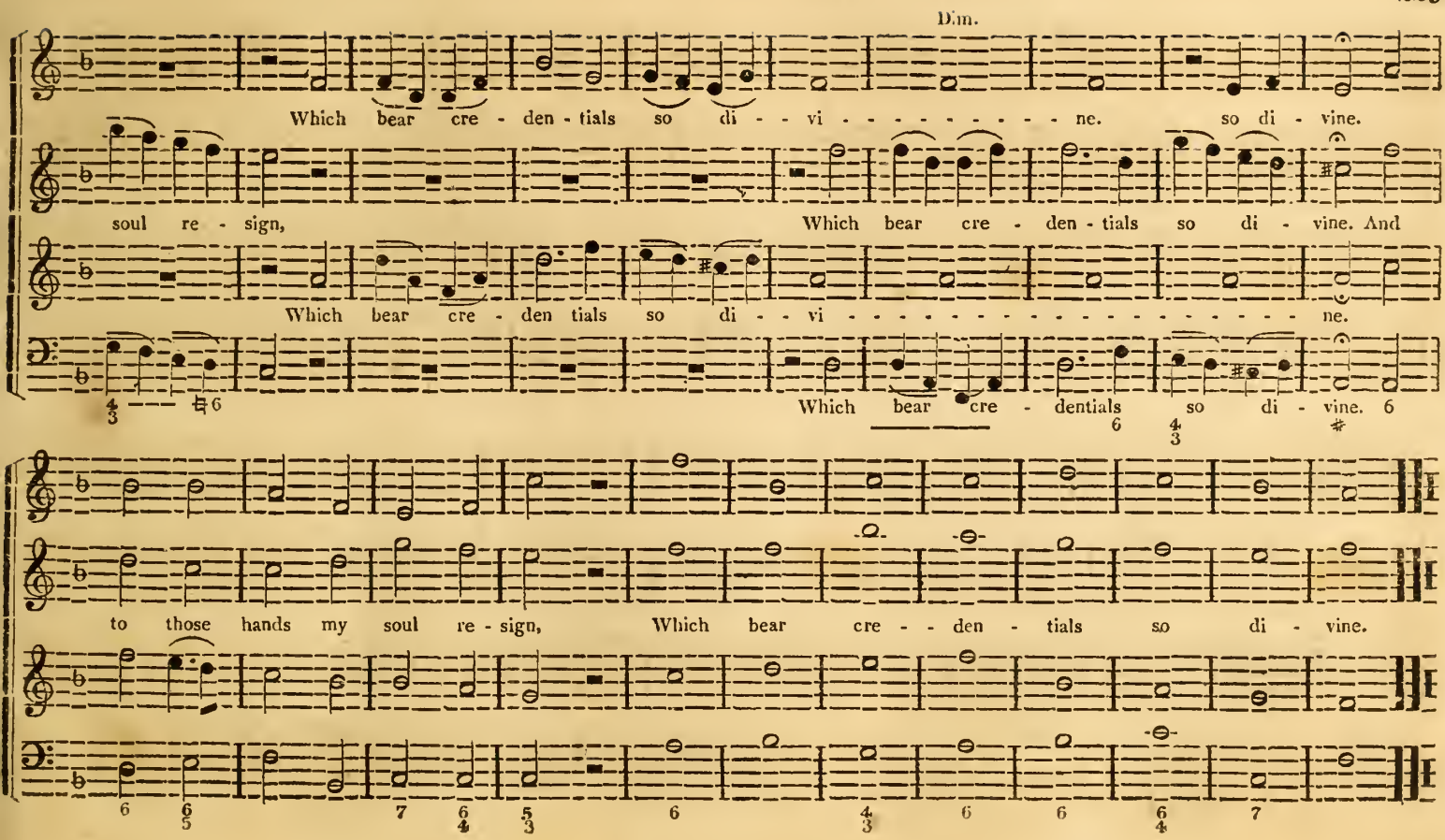
He ri - - - ses, ri - - - ses,

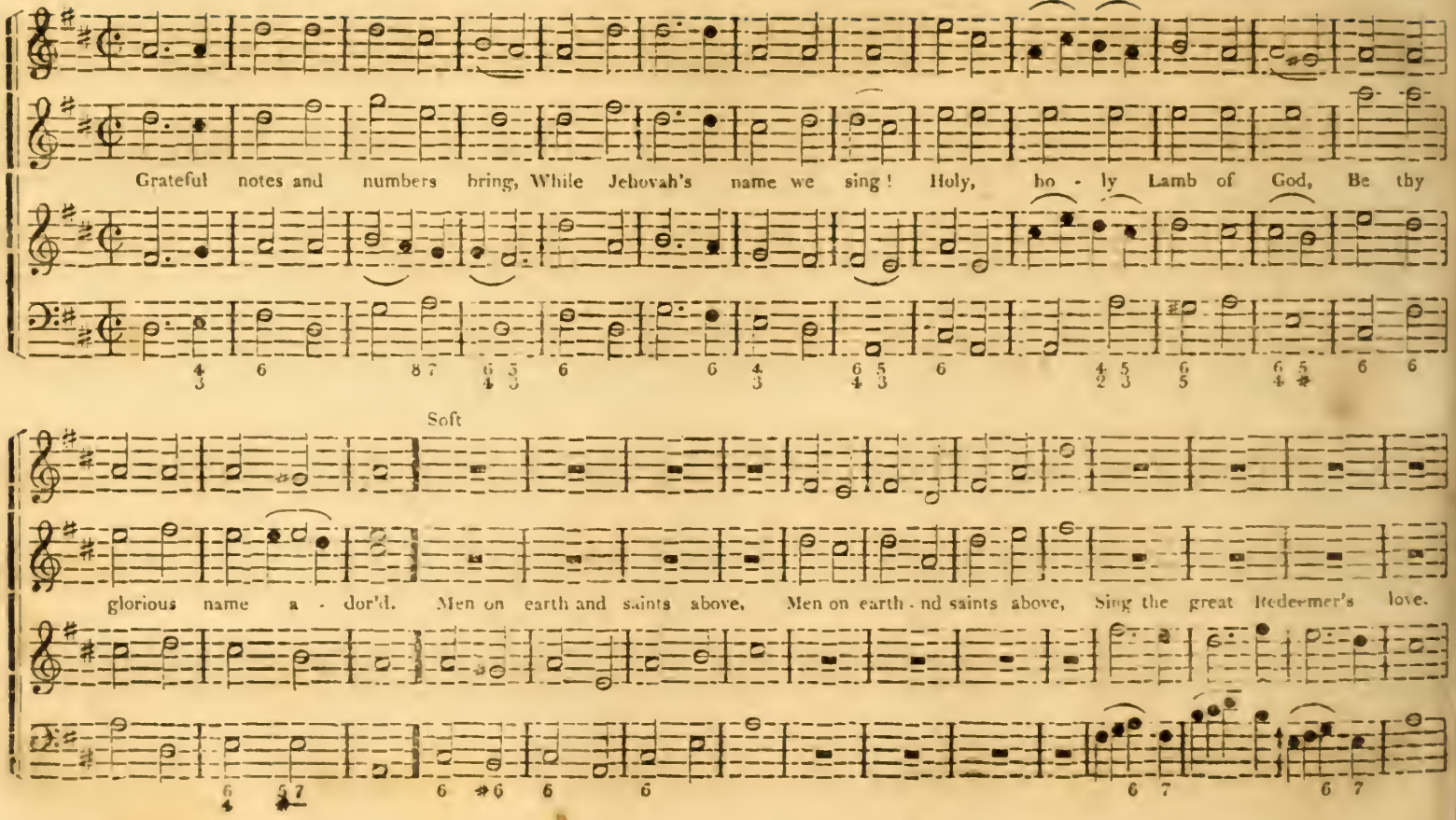
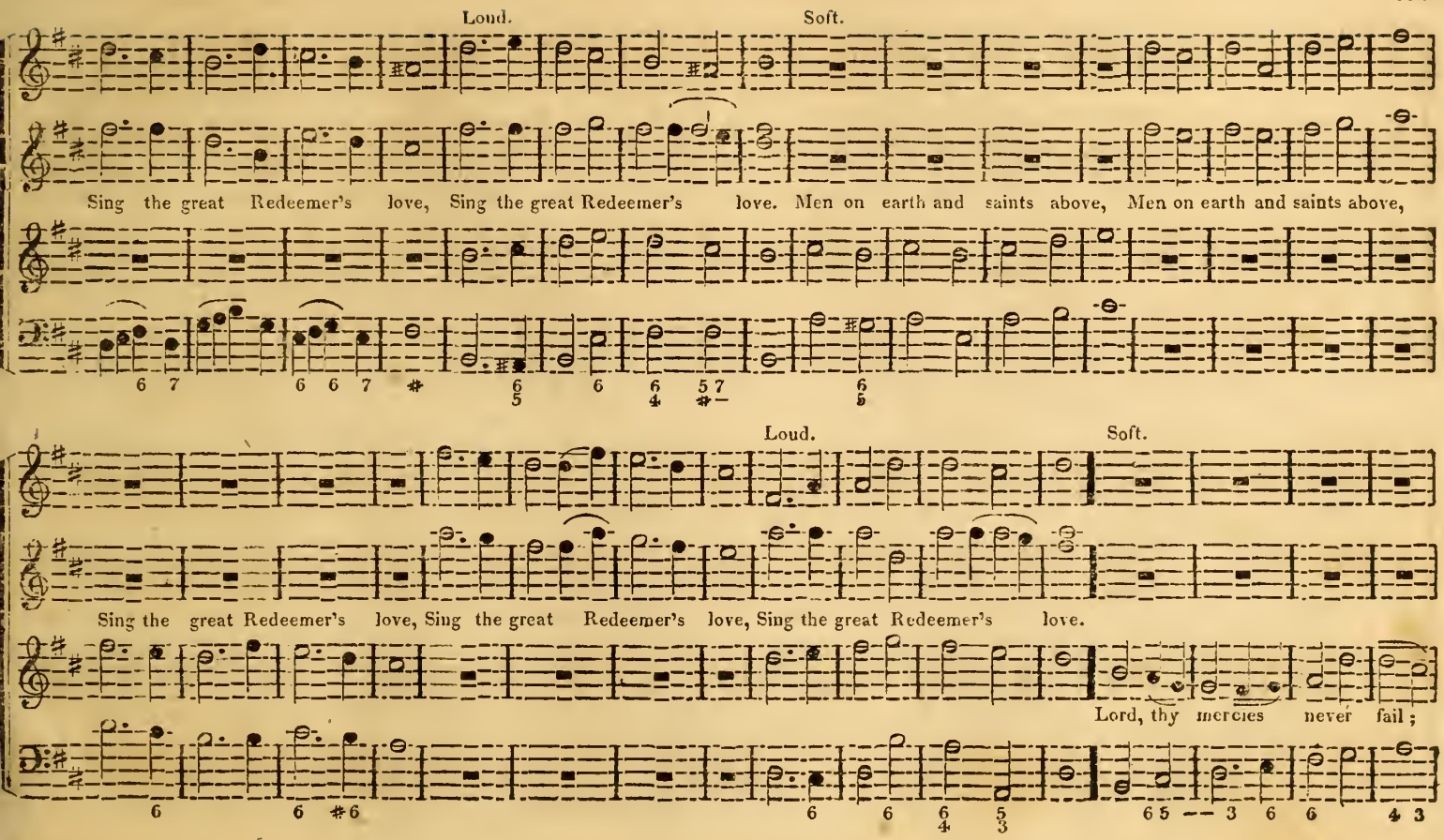
He ri - - ses, ri - - ses, rises, and appears a God, He rises and ap-

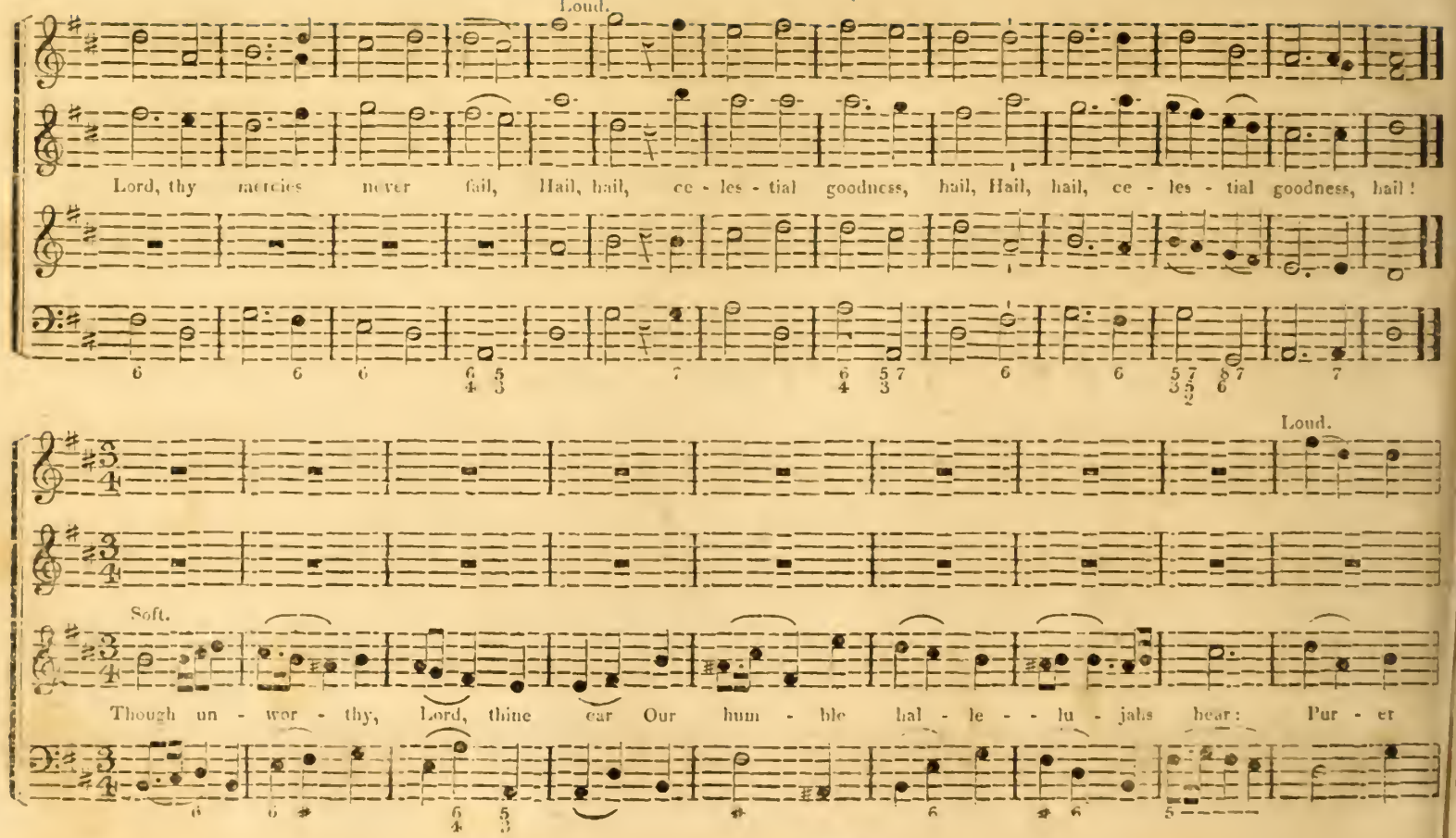
ri - - - ses, ri - - - ses, rises and ap - pears a God, He ri - ses and ap - - - pears

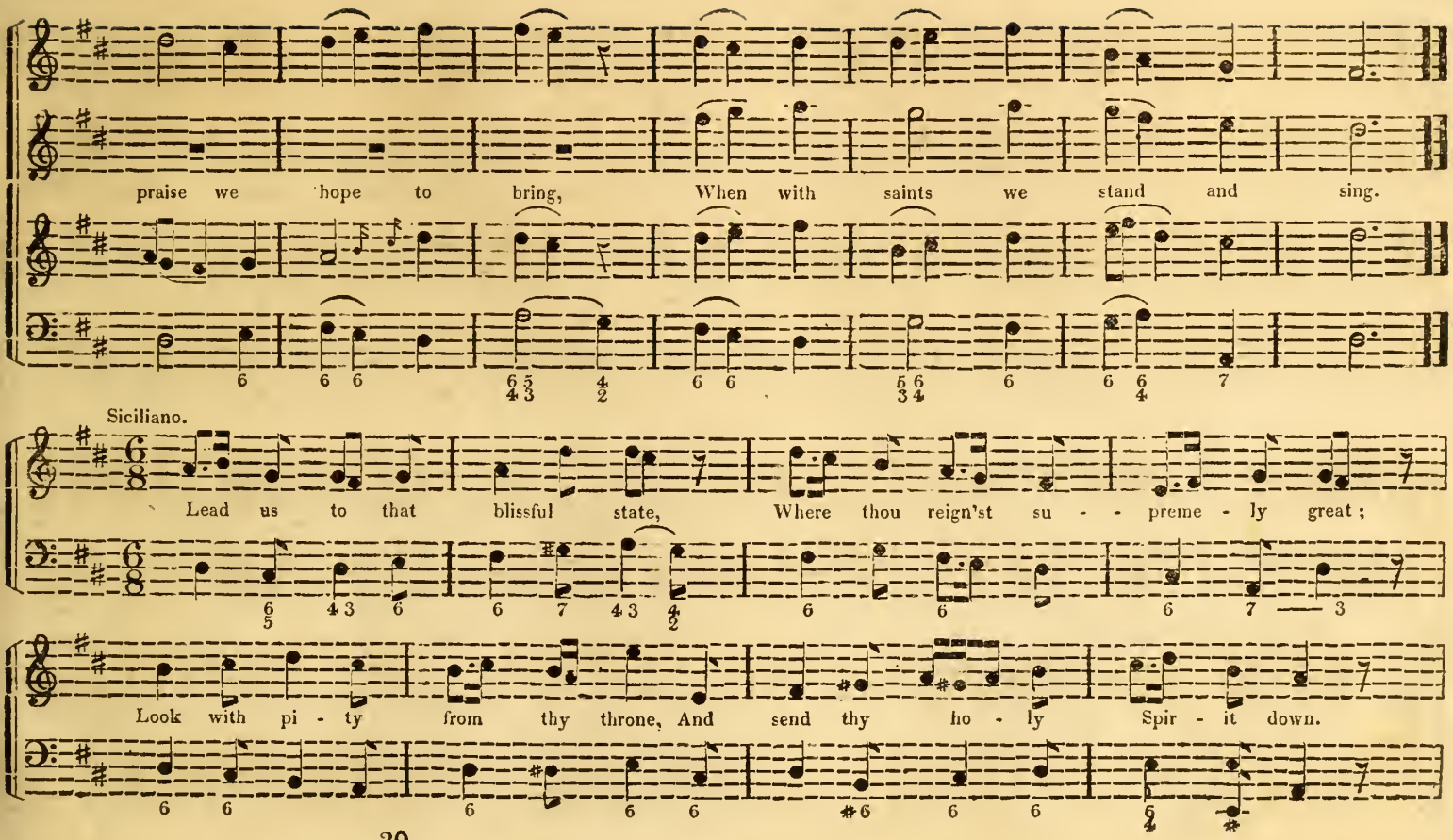
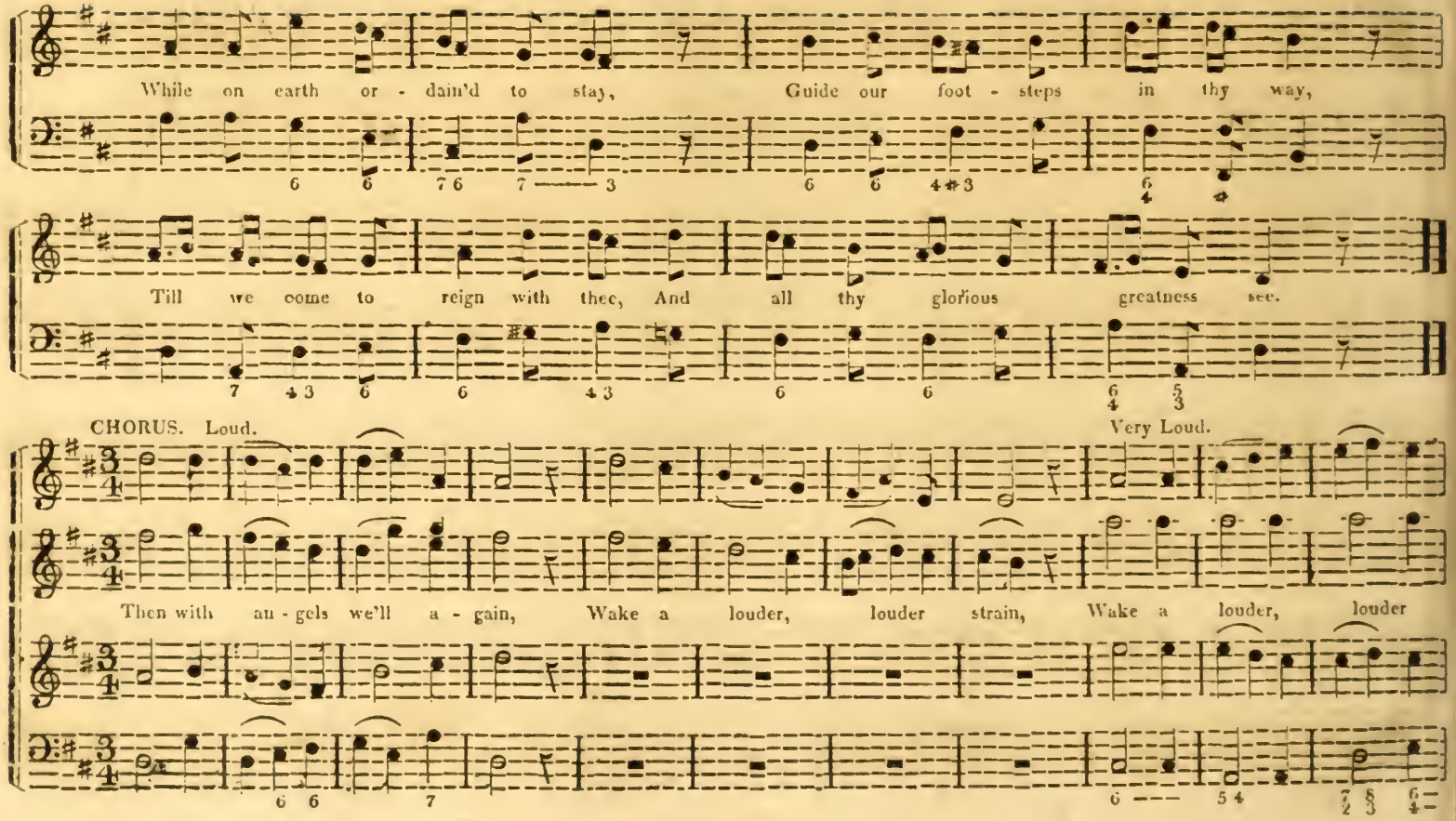
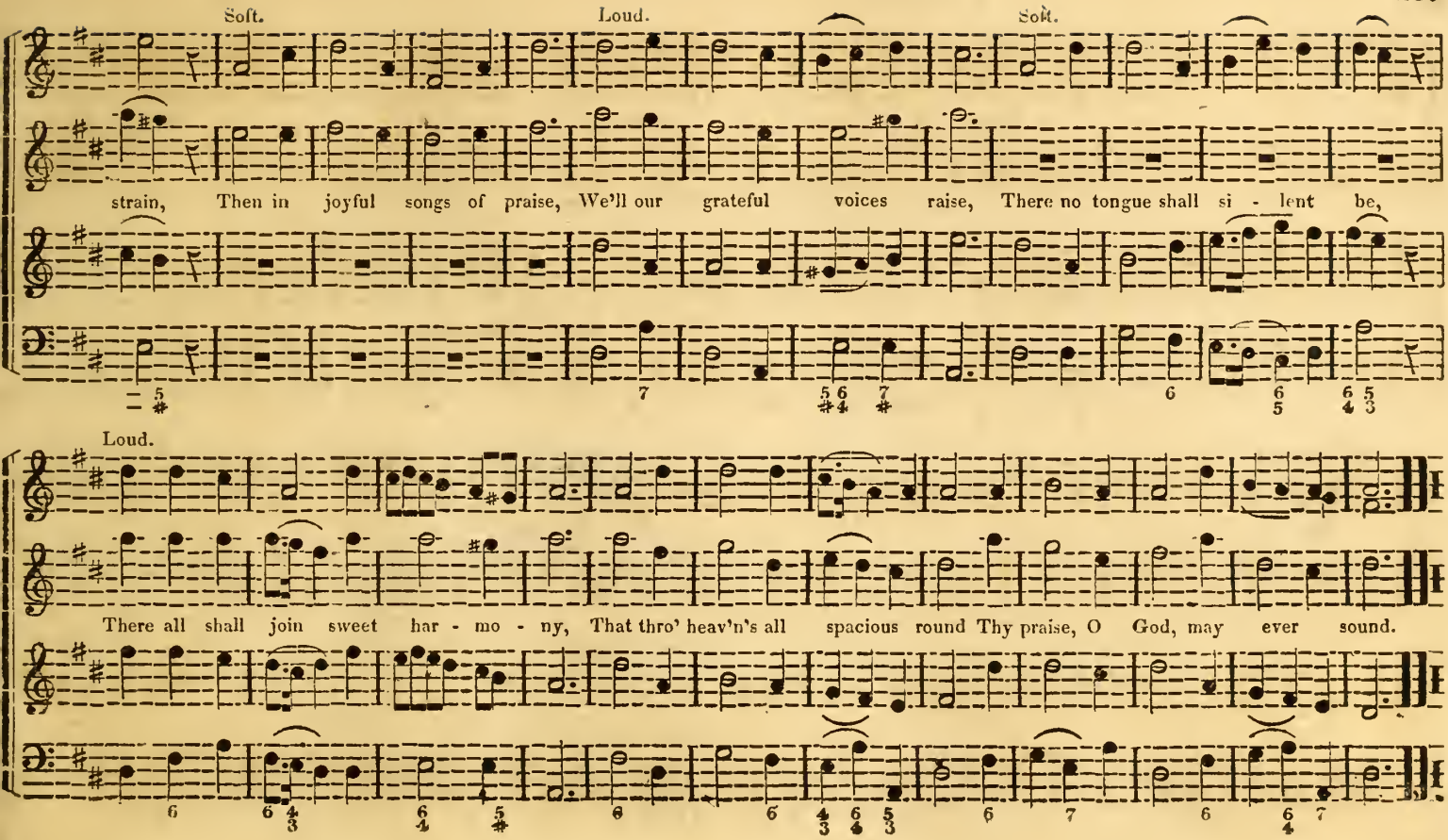
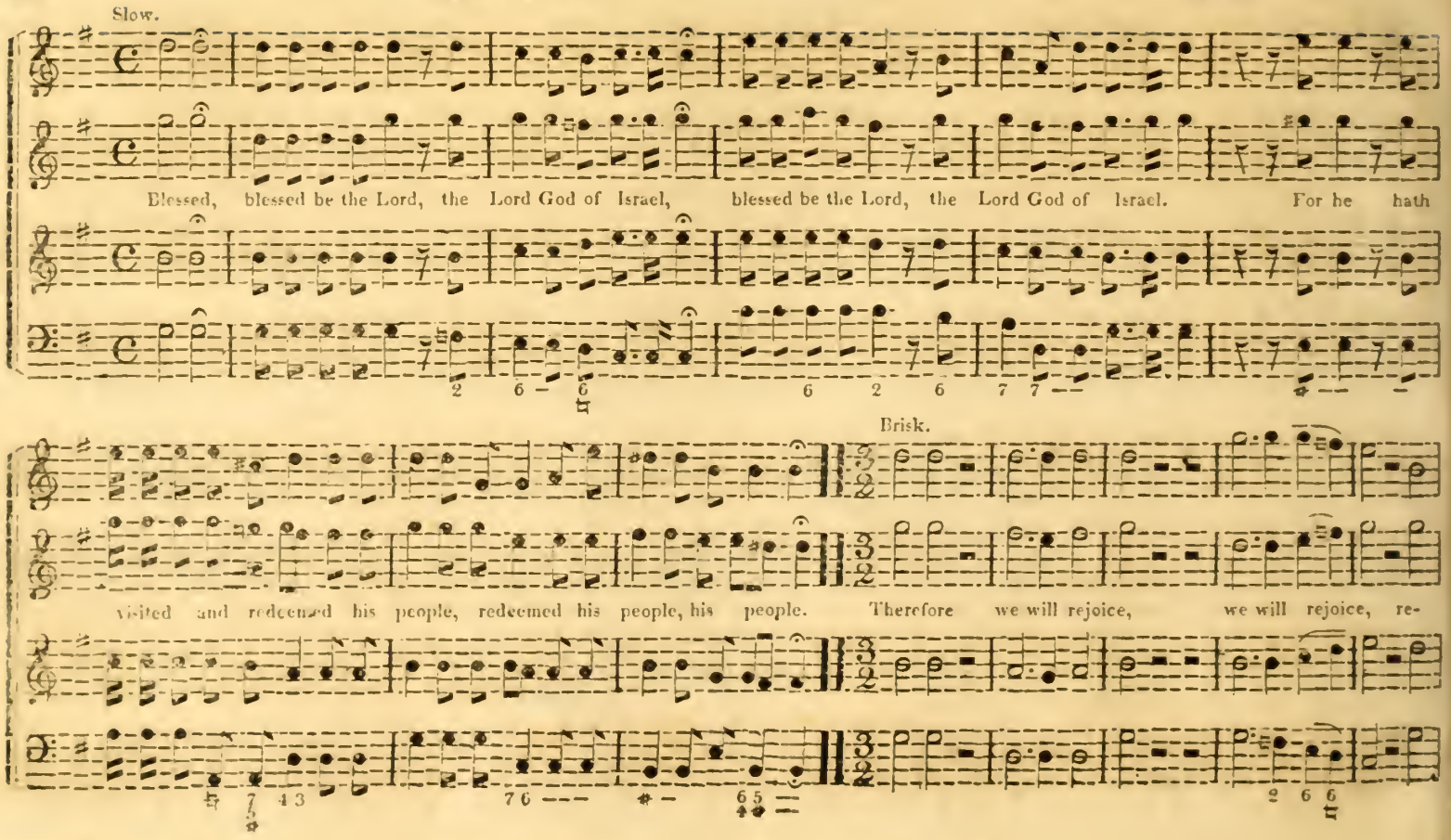
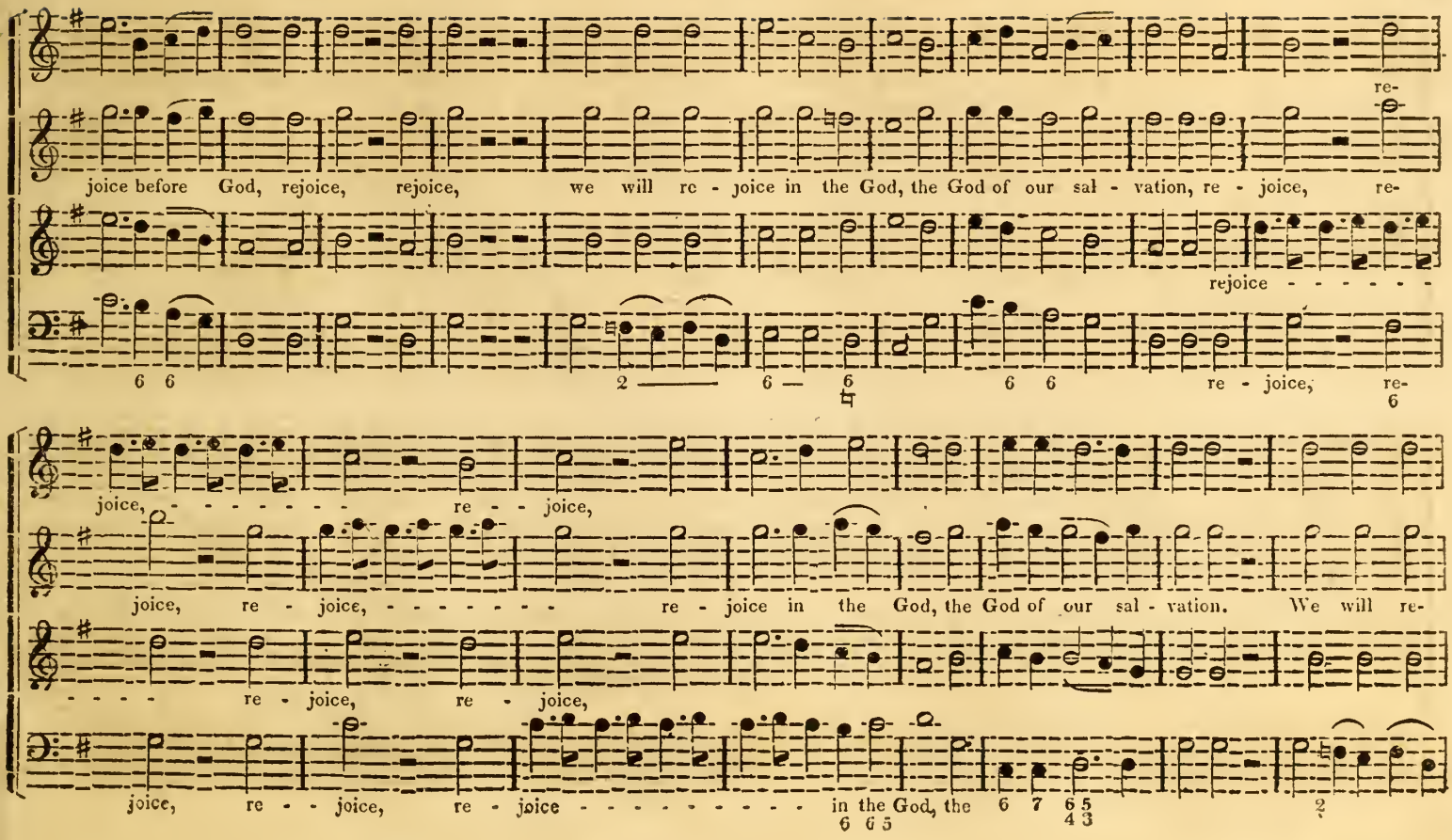
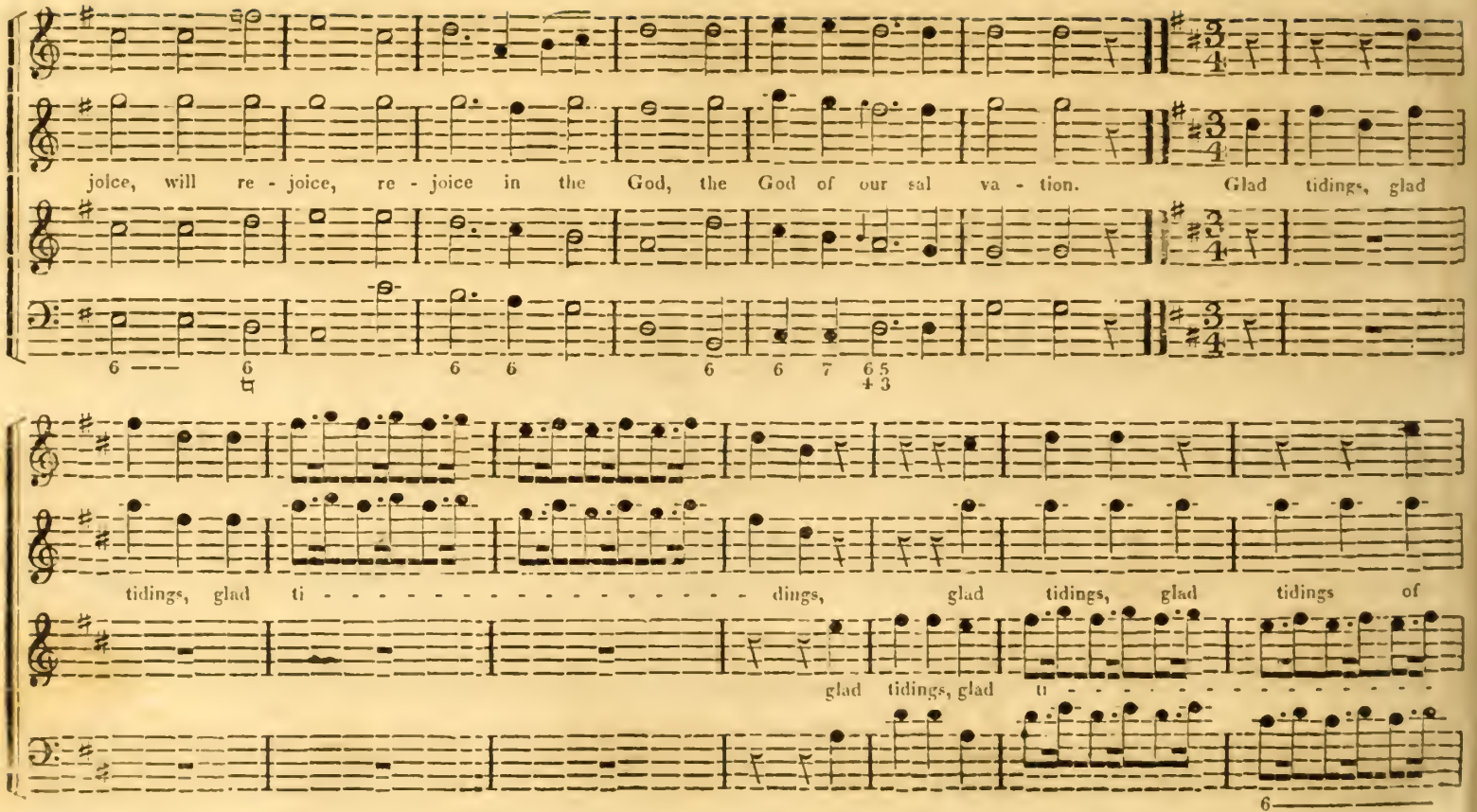
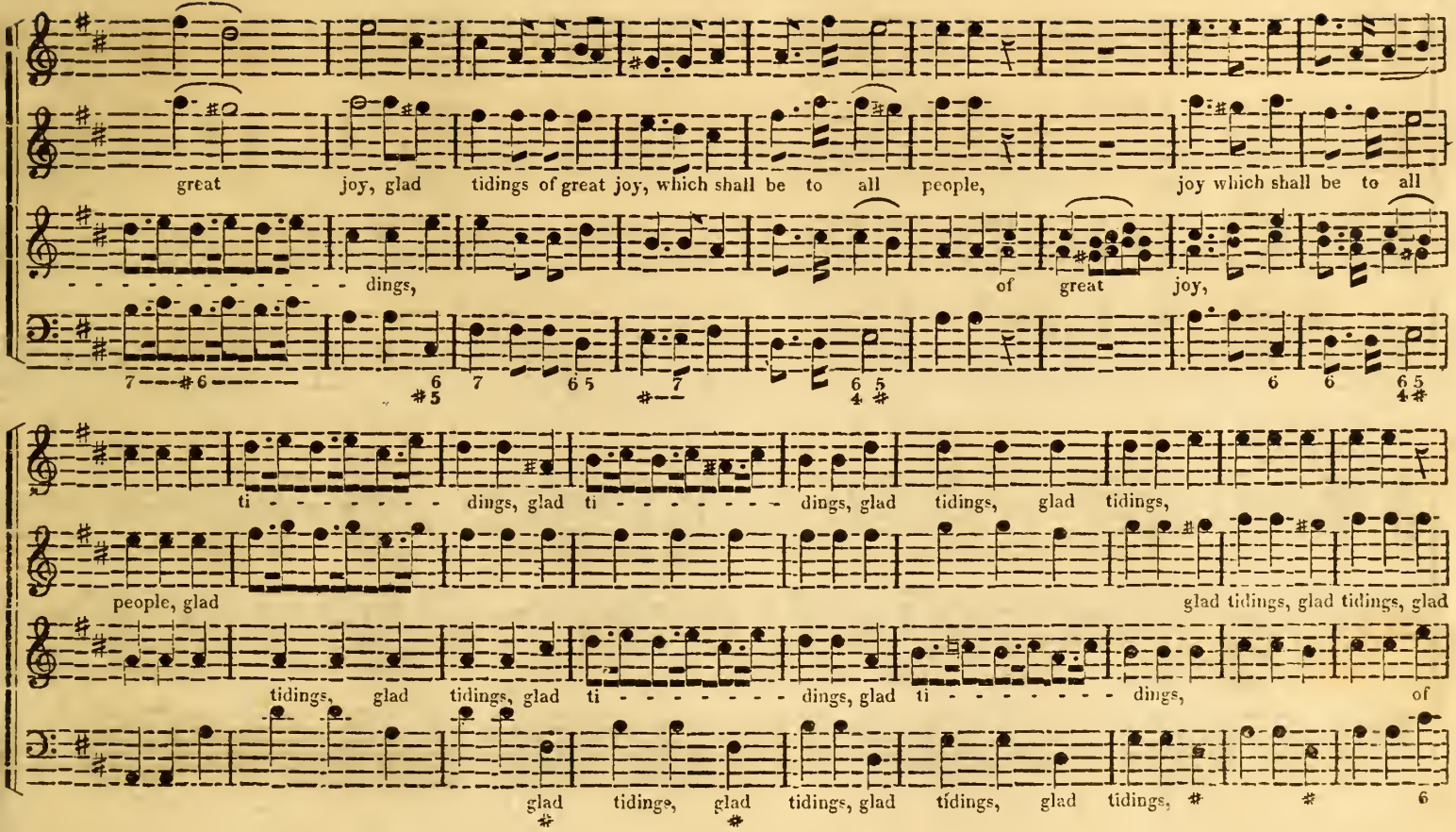
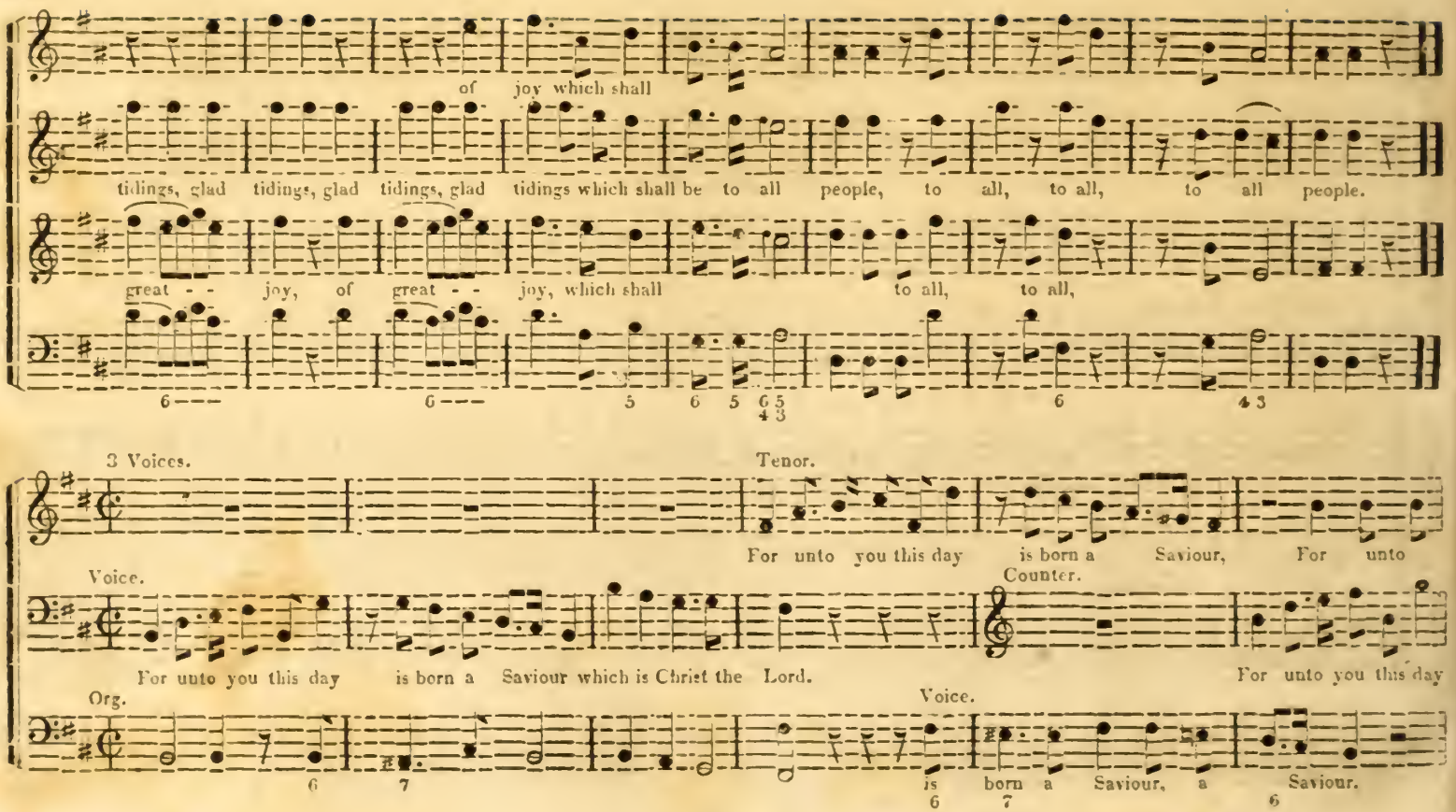
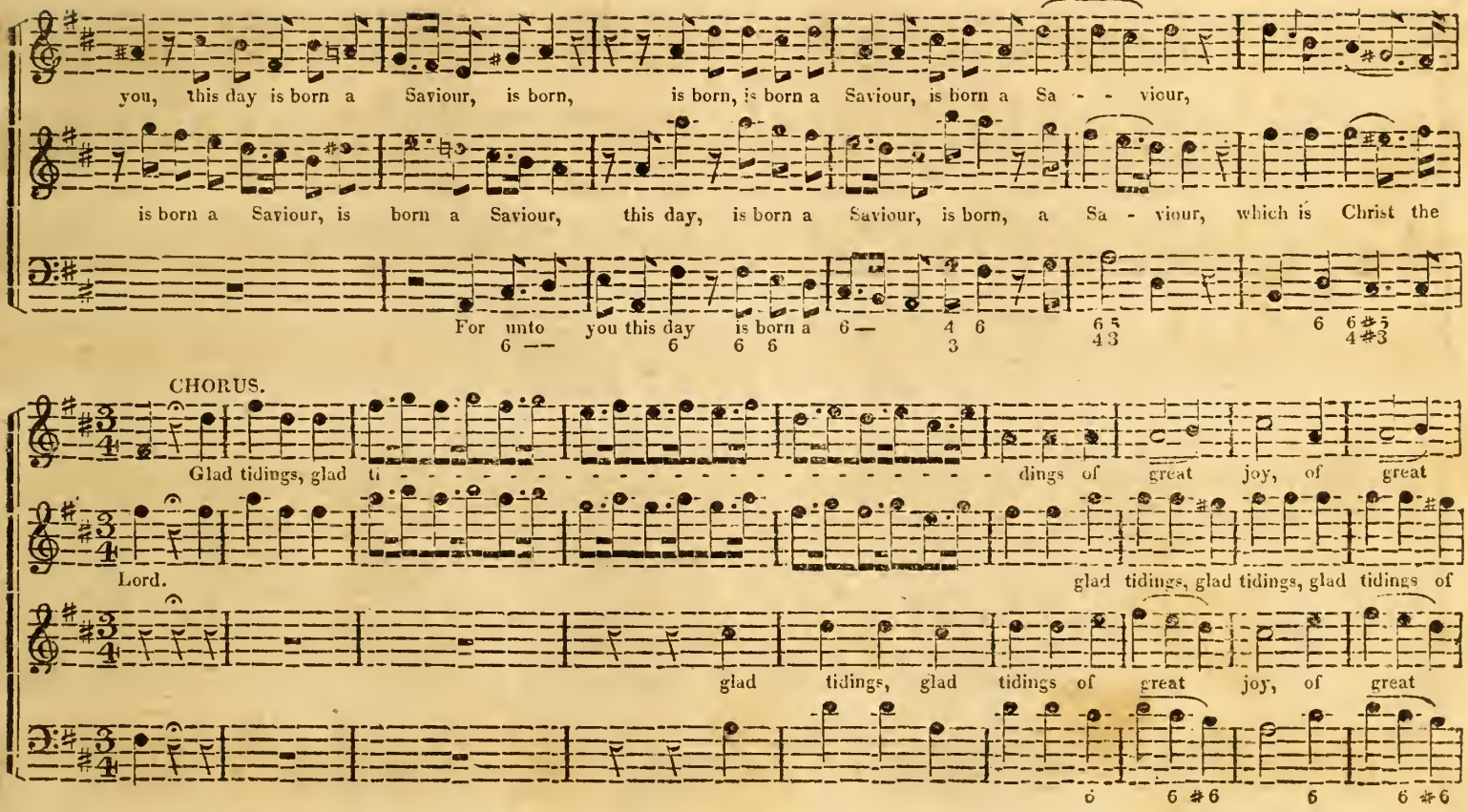
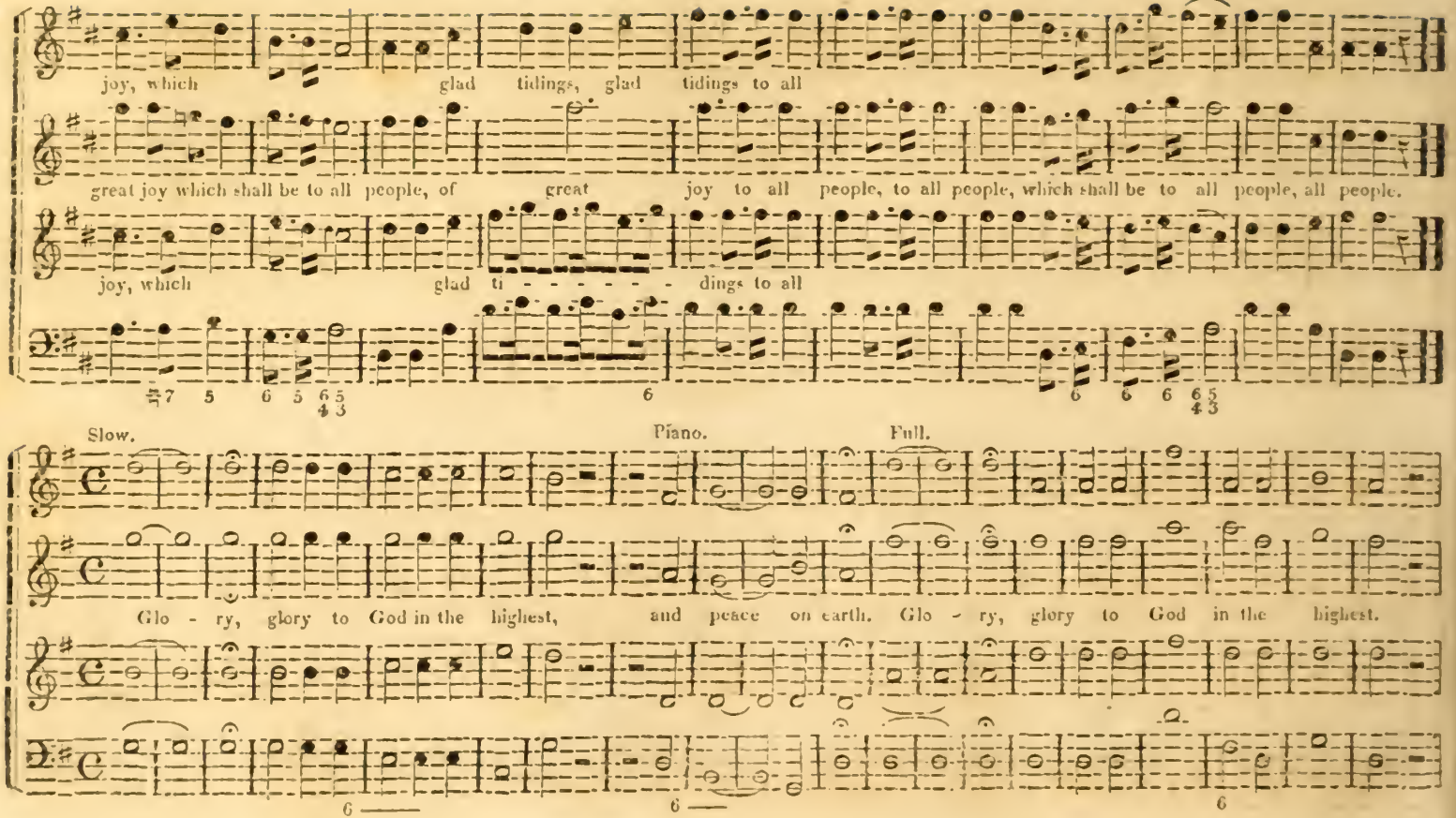
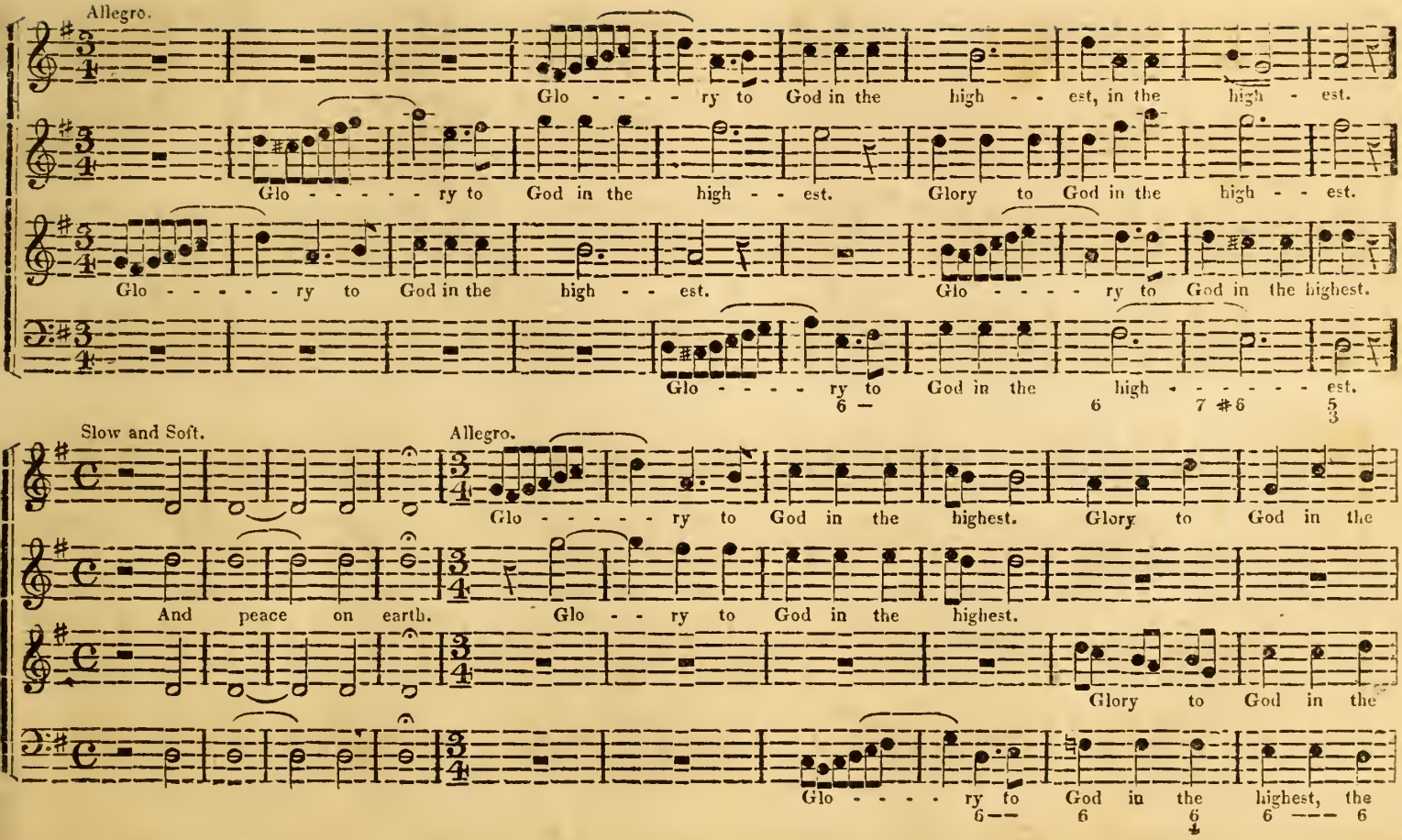
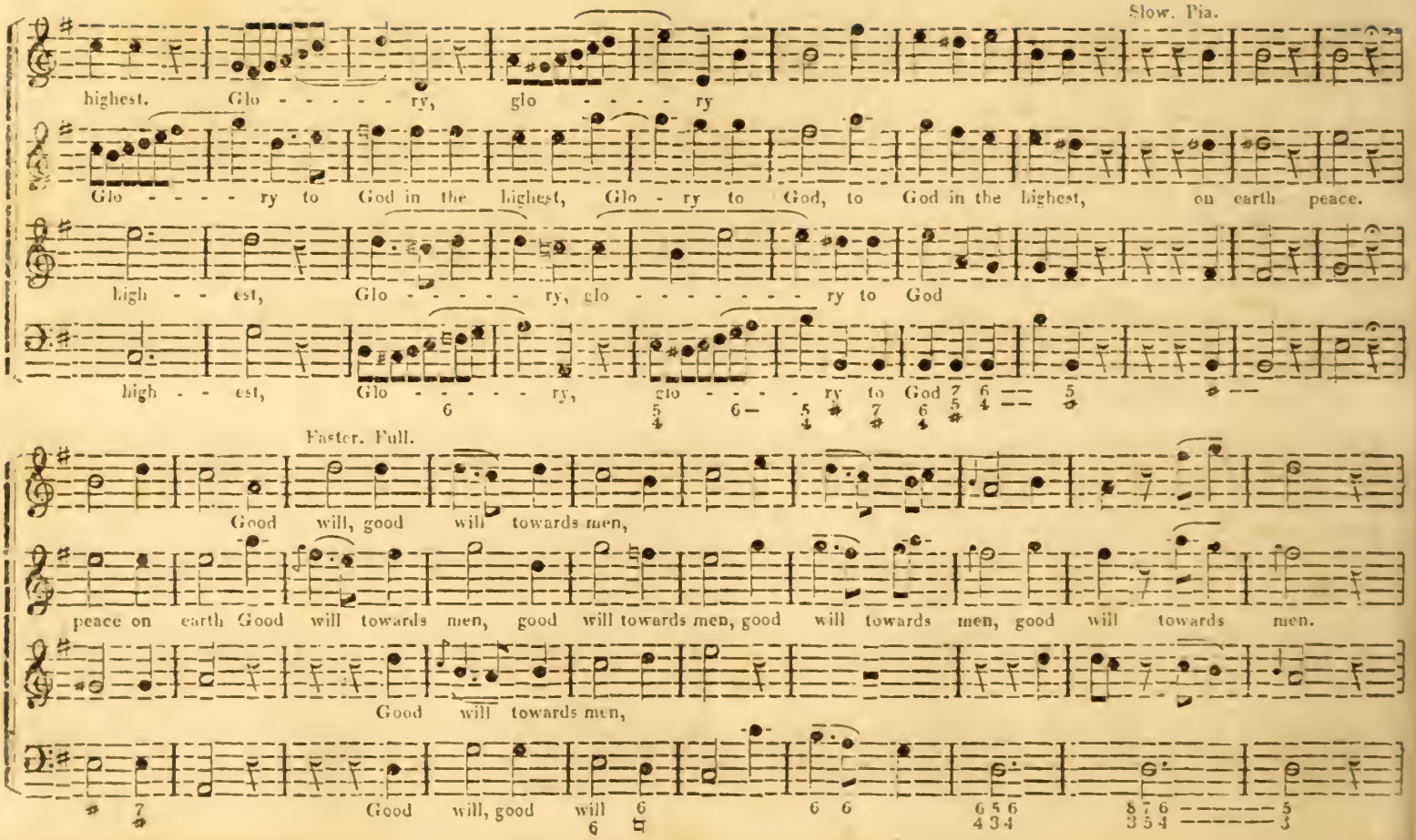
rises and appears a God, He ri - - - ses, ri - - - ses and ap - - - pears

Pia.
pears a God. He ri - ses and ap - pears a God, He
a God, He ri - - - - - ses, ri - - - - - ses, and ap - - pears a God, He
Andante M. Pia.
ri - ses, He ri - ses and ap - pears a God.
ri - - - ses, ri - - - ses and ap - - pears a God. Behold the Lord, as-

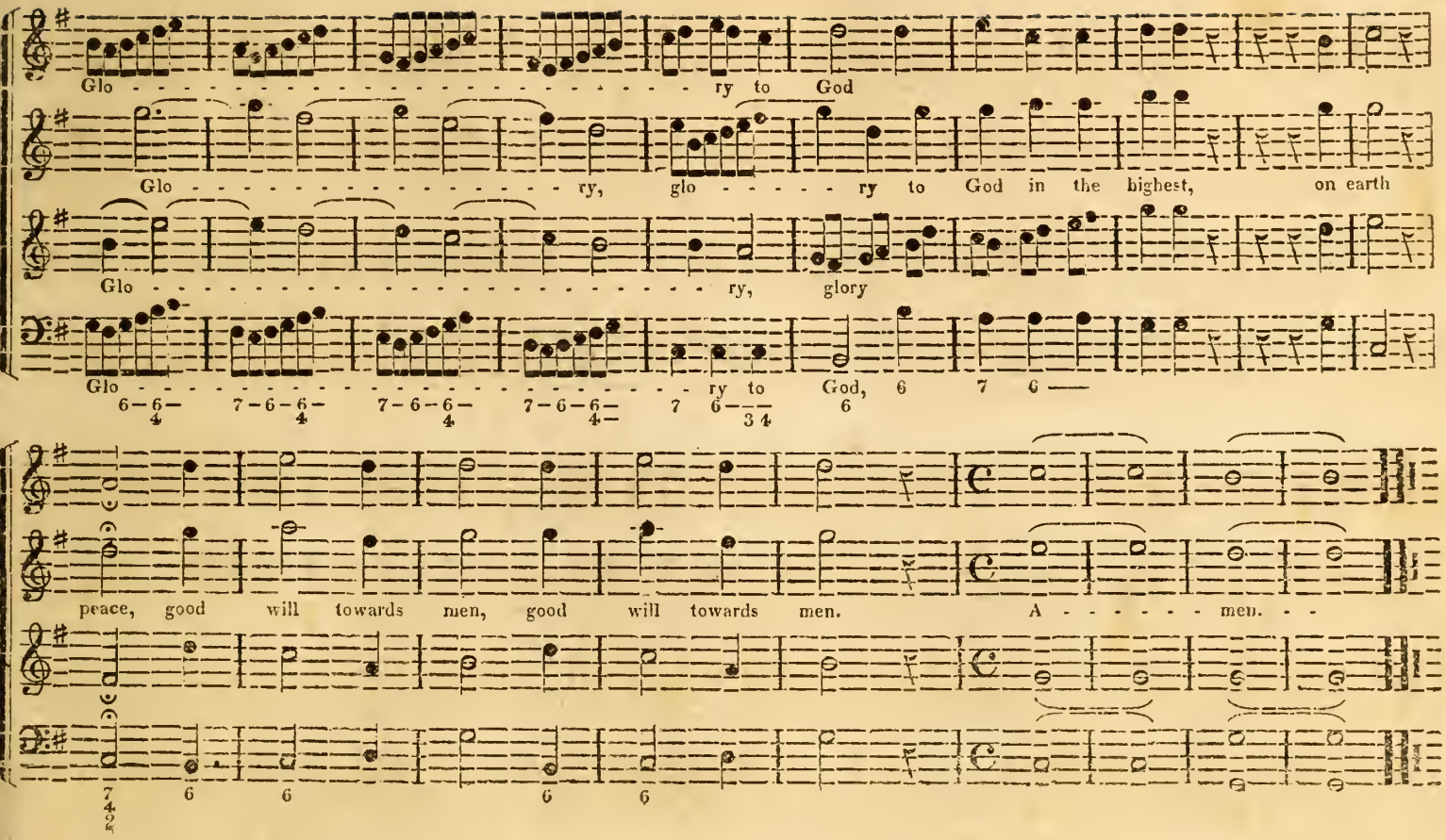

cend - ing high, No more to bleed, no more to die. Hence, hence, hence and for-
T. S.
ev - er, for - ev - er from my heart, for - ev - er from my heart, I bid my doubts, and

Al. Pia.
Cres.
fears de - part, And to those hands my soul re - sign, Which bear, Which bear cre-
Dim.
And to those hands my soul re - - si - - - - - - - - - - gn,
den - tials so di - vine. And to those hands my
And to those hands my soul re - - - si - - - - - - - - - - gn,
And to those hands my

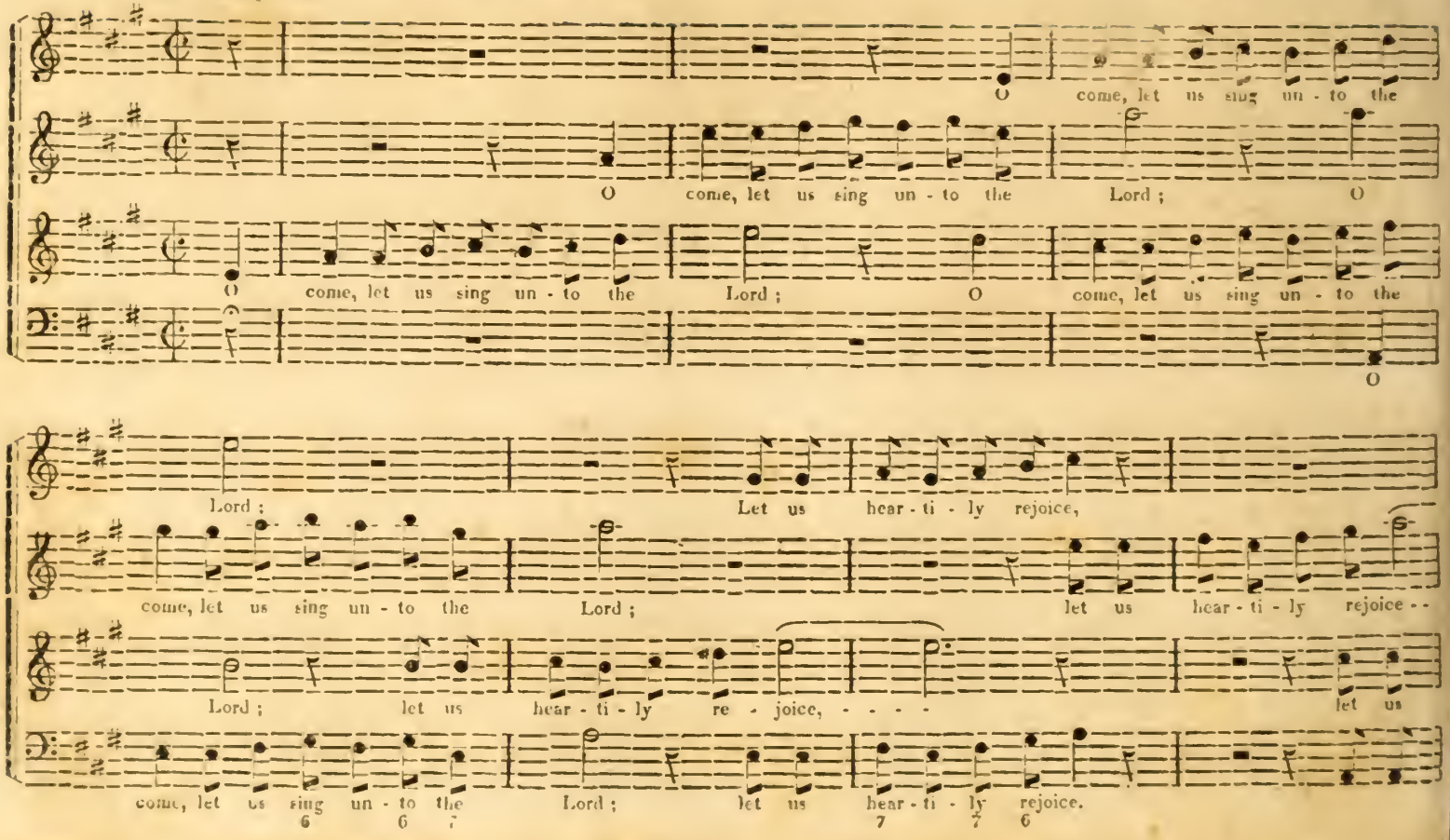

Dim.
Which bear cre - den - tials so di - - vi - - - - - - - - - ne. so di - vine.
soul re - sign, Which bear cre - den - tials so di - vine. And
Which bear cre - den tials so di - - vi - ne.
Which bear cre - dentials so di - vine.
to those hands my soul re - sign, Which bear cre - - den - tials so di - vine.

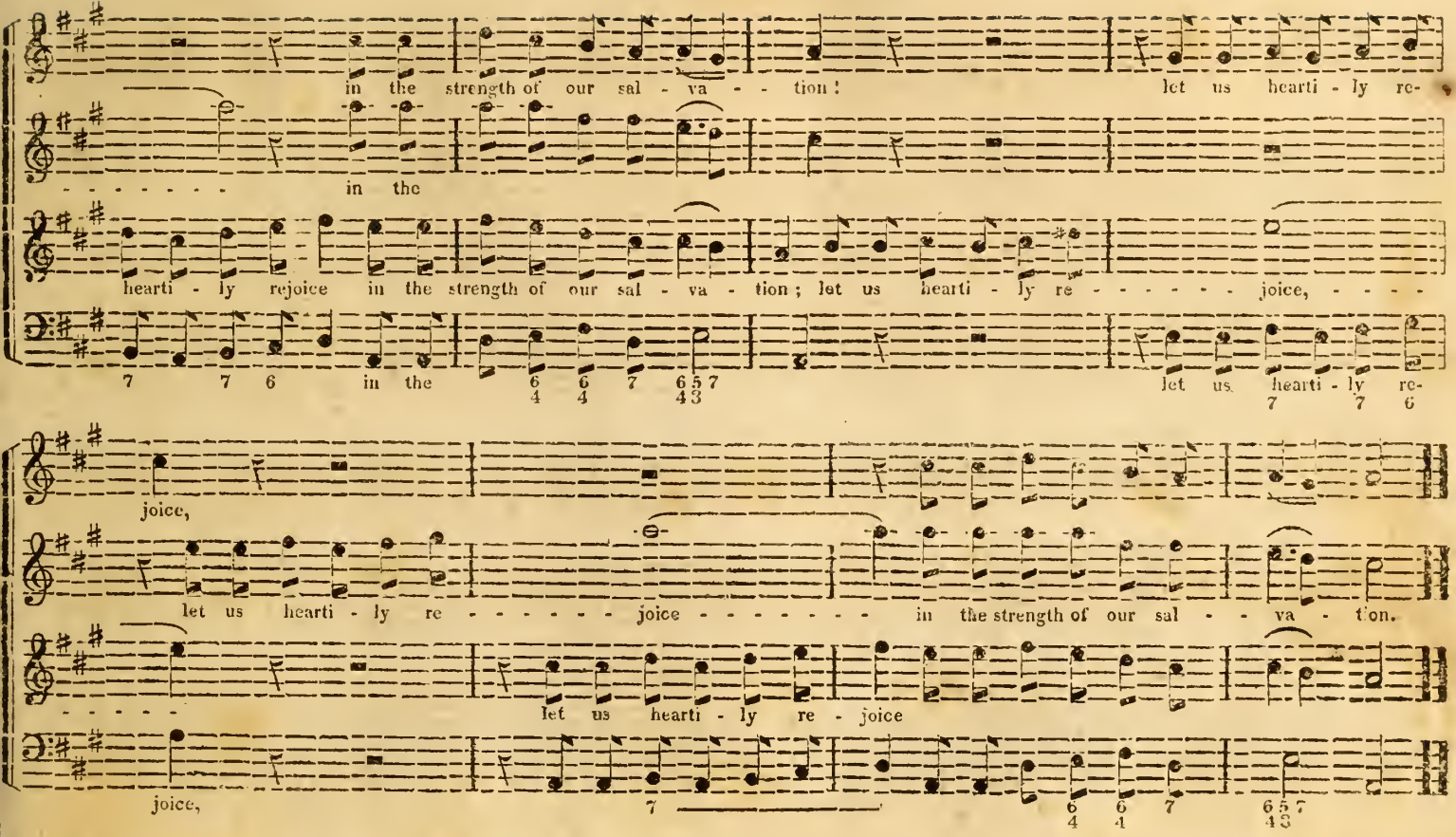
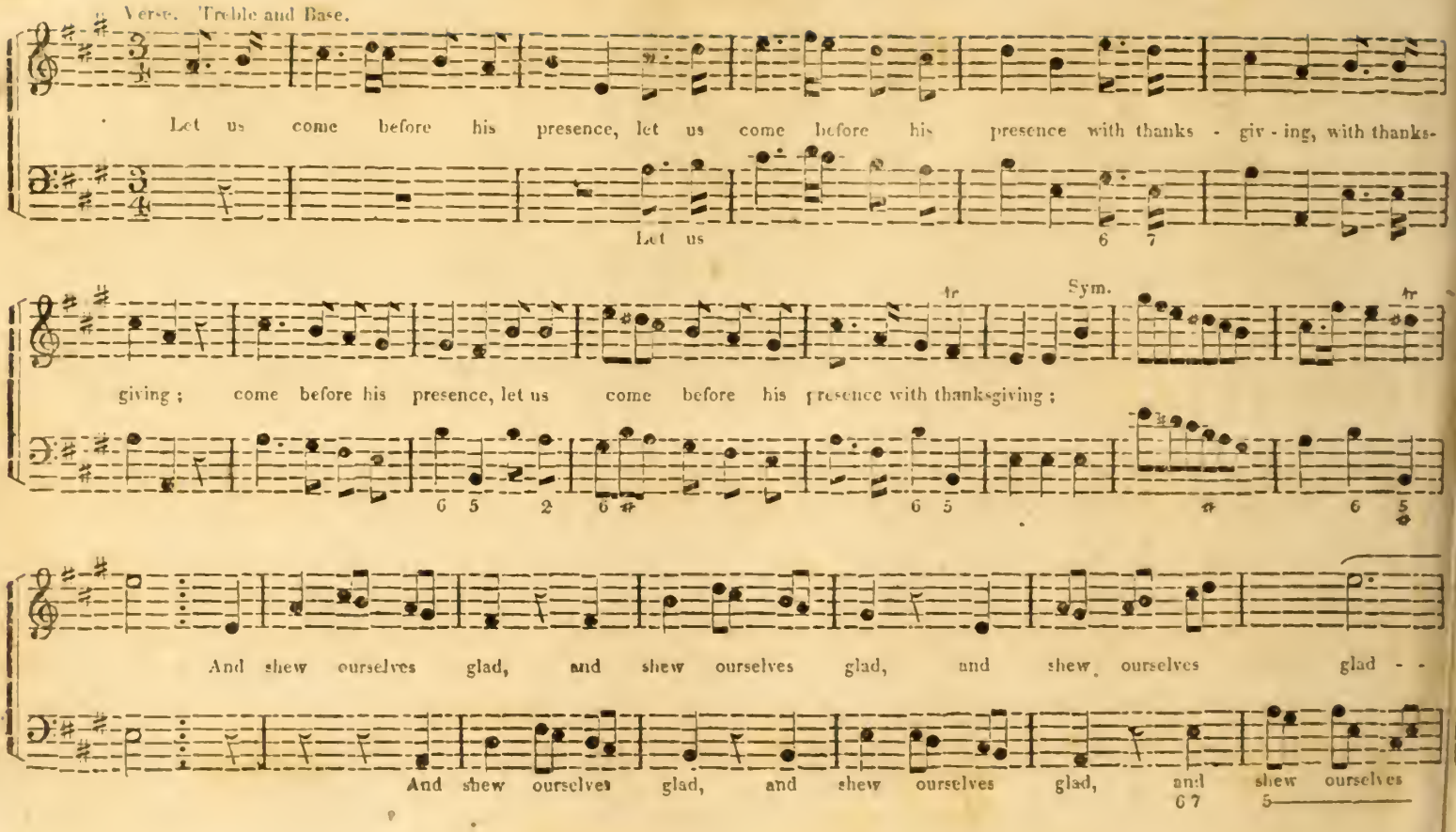

Grateful notes and numbers bring, While Jehovah's name we sing! Holy, ho - ly Lamb of God, Be thy
Soft
glorious name a - dor'd. Men on earth and saints above, Men on earth and saints above, Sing the great Redeemer's love.

Loud.
Soft.
Sing the great Redeemer's love, Sing the great Redeemer's love. Men on earth and saints above, Men on earth and saints above,
Loud.
Soft.
Sing the great Redeemer's love, Sing the great Redeemer's love, Sing the great Redeemer's love.
Lord, thy mercies never fail;

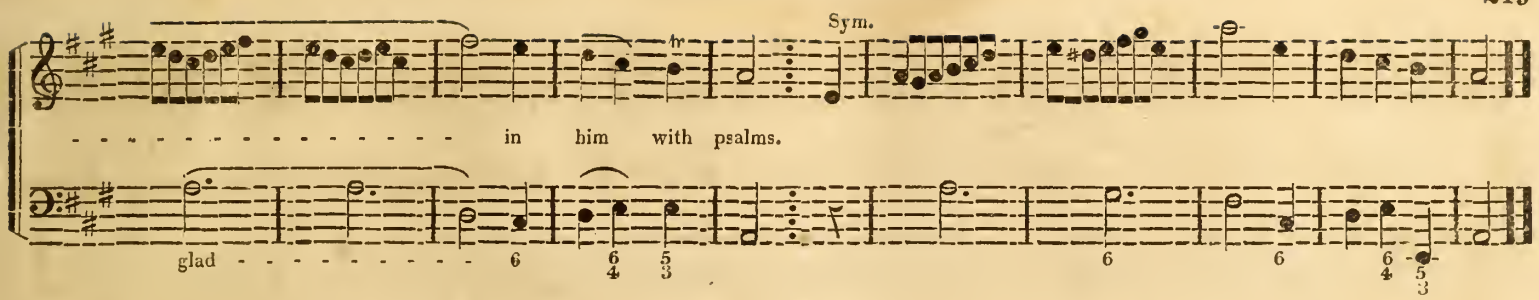

Loud.
Lord, thy mercies never fail, Hail, hail, ce - les - tial goodness, hail, Hail, hail, ce - les - tial goodness, hail!
Loud.
Soft.
Though un - wor - thy, Lord, thine ear Our hum - ble hal - le - - lu - jahs hear: Pur - er


praise we hope to bring, When with saints we stand and sing.
Siciliano.
Lead us to that blissful state, Where thou reign'st su - - preme - ly great;
Look with pi - ty from thy throne, And send thy ho - ly Spir - it down.

While on earth or - dain'd to stay, Guide our foot - steps in thy way,
Till we come to reign with thee, And all thy glorious greatness see.
CHORUS. Loud.
Very Loud.
Then with an - gels we'll a - gain, Wake a louder, louder strain, Wake a louder, louder

Soft.
Loud.
Soft.
strain, Then in joyful songs of praise, We'll our grateful voices raise, There no tongue shall si - lent be,
Loud.
There all shall join sweet har - mo - ny, That thro' heav'n's all spacious round Thy praise, O God, may ever sound.

Slow.
Blessed, blessed be the Lord, the Lord God of Israel, blessed be the Lord, the Lord God of Israel. For he hath
Brisk.
visited and redeemed his people, redeemed his people, his people. Therefore we will rejoice, we will rejoice, re-

joice before God, rejoice, rejoice, we will re - joice in the God, the God of our sal - vation, re - joice, re-
rejoice - - - - - -
re-
re - joice,
joice, - - - - - - - re - - joice,
joice, re - joice, - - - - - - - re - joice in the God, the God of our sal - vation. We will re-
- - - - re - joice, re - joice,
joice, re - - joice, re - joice - - - - - - - - - - in the God, the

joice, will re - joice, re - joice in the God, the God of our sal va - tion. Glad tidings, glad
tidings, glad ti - - - - - - - - - - - - - - - - - dings, glad tidings, glad tidings of
glad tidings, glad ti - - - - - - - - - - - - - -

great joy, glad tidings of great joy, which shall be to all people, joy which shall be to all
dings, of great joy,
ti - - - - - - - - dings, glad ti - - - - - - - - dings, glad tidings, glad tidings,
people, glad glad tidings, glad tidings, glad
tidings, glad tidings, glad ti - - - - - - - - dings, glad ti - - - - - - - - dings, of
glad tidings, glad tidings, glad tidings, glad tidings,

of joy which shall
tidings, glad tidings, glad tidings, glad tidings which shall be to all people, to all, to all, to all people.
great - - joy, of great - - joy, which shall to all, to all,
3 Voices.
Tenor.
For unto you this day is born a Saviour, For unto
Voice.
Counter.
For unto you this day is born a Saviour which is Christ the Lord.
For unto you this day
Org.
Voice.
is born a Saviour, a Saviour.

you, this day is born a Saviour, is born, is born, is born a Saviour, is born a Sa - - - viour,
is born a Saviour, is born a Saviour, this day, is born a Saviour, is born, a Sa - viour, which is Christ the
For unto you this day is born a
CHORUS.
Glad tidings, glad ti - dings of great joy, of great
Lord.
glad tidings, glad tidings, glad tidings of
glad tidings, glad tidings of great joy, of great

joy, which glad tidings, glad tidings to all
great joy which shall be to all people, of great joy to all people, to all people, which shall be to all people, all people.
joy, which glad ti - - - - - dings to all
Slow.
Piano.
Full.
Glo - ry, glory to God in the highest, and peace on earth. Glo - ry, glory to God in the highest.

Allegro.
Glo - - - - - ry to God in the high - - est, in the high - est.
Glo - - - - - - ry to God in the high - - est. Glory to God in the high - - est.
Glo - - - - - ry to God in the high - - est. Glo - - - - ry to God in the highest.
Glo - - - - - ry to God in the high - - - - - - - est.
6 — 6 7 ♯6 5 3
Slow and Soft.
Allegro.
Glo - - - - - ry to God in the highest. Glory to God in the
And peace on earth. Glo - - ry to God in the highest.
Glory to God in the
Glo - - - - ry to God in the highest, the
6 — 6 6 6 6 — 6
4

Slow. Pia.
highest. Glo - - - - - ry, glo - - - - ry
Glo - - - - ry to God in the highest, Glo - ry to God, to God in the highest, on earth peace.
high - - est, Glo - - - - - ry, glo - - - - - - - - ry to God
high - - est, Glo - - - - - ry, glo - - - - ry to God
Faster. Full.
Good will, good will towards men,
peace on earth Good will towards men, good will towards men, good will towards men, good will towards men.
Good will towards men,
Good will, good will

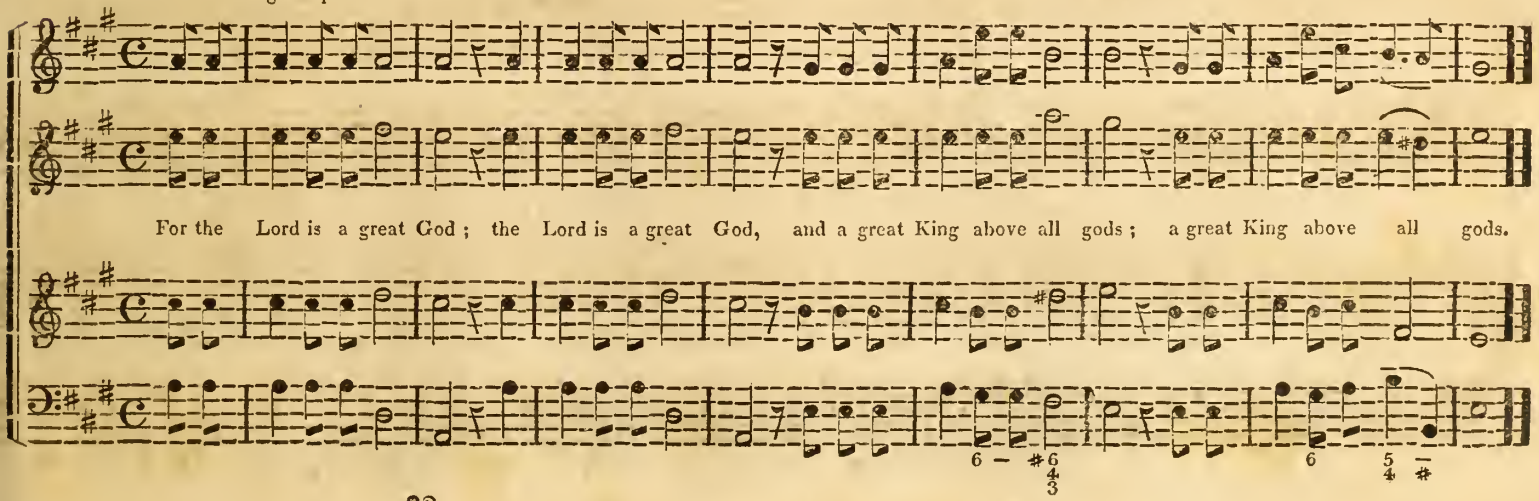

Glo - ry to God
Glo - ry, glo - - - - - ry to God in the highest, on earth
Glo - ry, glory
Glo - ry to God,
peace, good will towards men, good will towards men. A - - - - - - - men. - -

Chorus. Allegro assai.

O come, let us sing un - to the
O come, let us sing un - to the Lord ; O
O come, let us sing un - to the Lord ; O come, let us sing un - to the
O
Lord ; Let us hear - ti - ly rejoice,
come, let us sing un - to the Lord ; let us hear - ti - ly rejoice - -
Lord ; let us hear - ti - ly re - joice, - - - - let us
come, let us sing un - to the Lord ; let us hear - ti - ly rejoice.
6 6 7 7 7 6

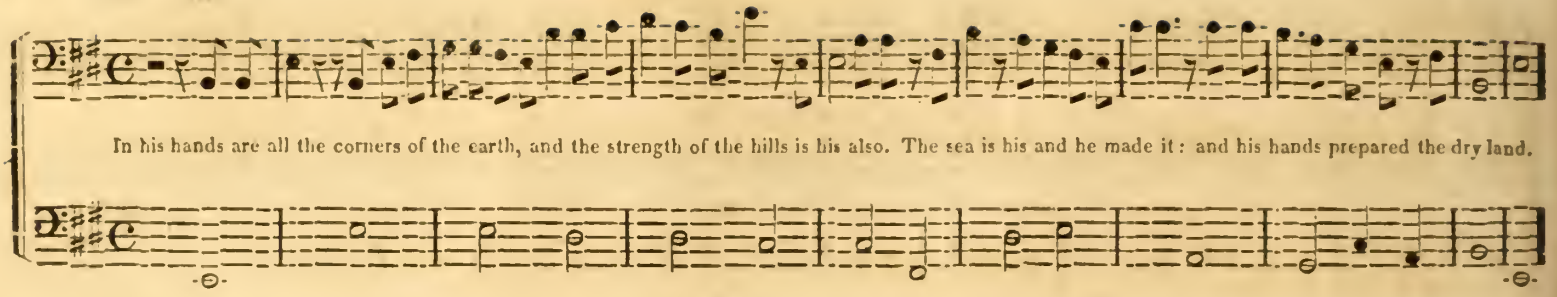

in the strength of our sal - va - - tion! let us hearti - ly re-
- - - - - - - in the
hearti - ly rejoice in the strength of our sal - va - tion; let us hearti - ly re - - - - - - - joice, - - - -
7 7 6 in the 6 6 7 6 5 7 let us hearti - ly re-
4 4 4 3 7 7 6
joice,
let us hearti - ly re - - - - - - - joice - - - - - - - - in the strength of our sal - - va - tion.
- - - - - let us hearti - ly re - joice
joice, 7 6 6 7 6 5 7
4 4 4 3

Verse. Treble and Base.
Let us come before his presence, let us come before his presence with thanks - giv - ing, with thanks-
Let us
6 7
giving; come before his presence, let us come before his presence with thanksgiving;
tr
Sym.
tr
6 5 2 6 6 5 6 5
And shew ourselves glad, and shew ourselves glad, and shew ourselves glad - -
And shew ourselves glad, and shew ourselves glad, and shew ourselves
6 7 5

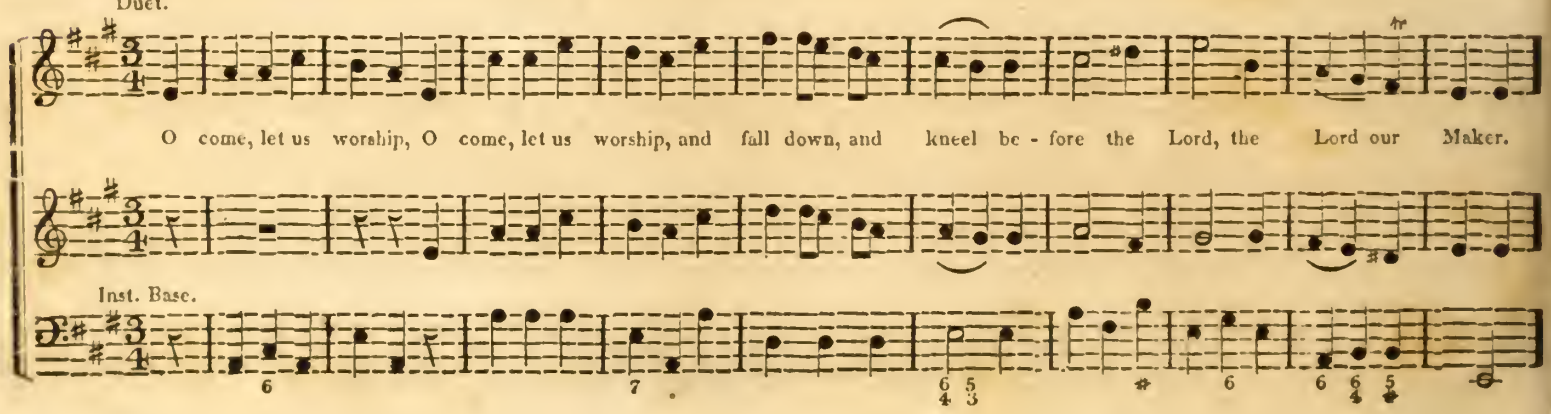
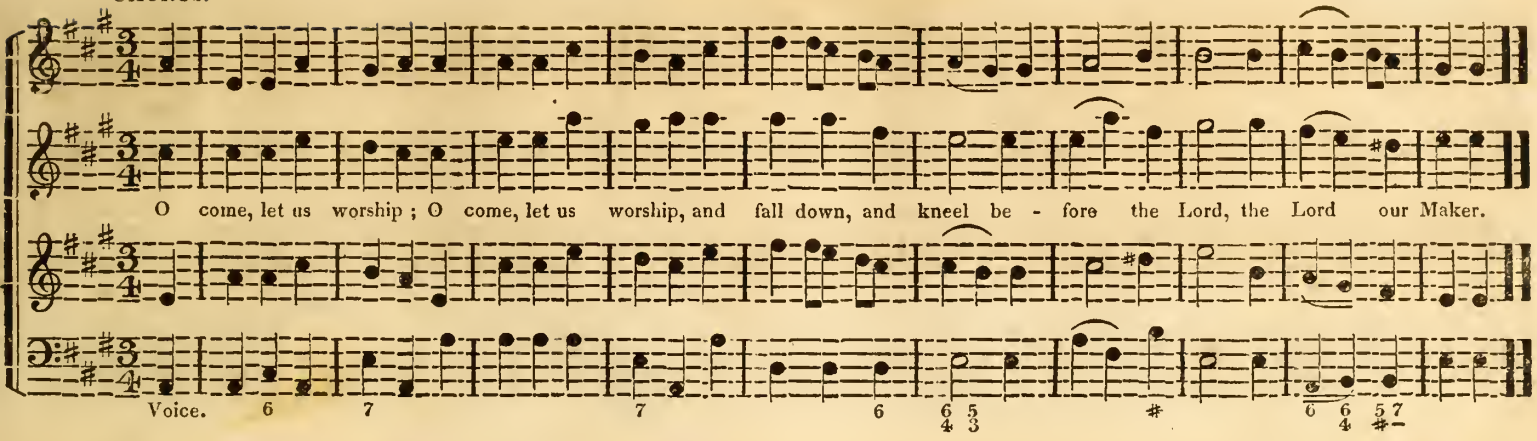


CHORUS. Largo Expressivo.

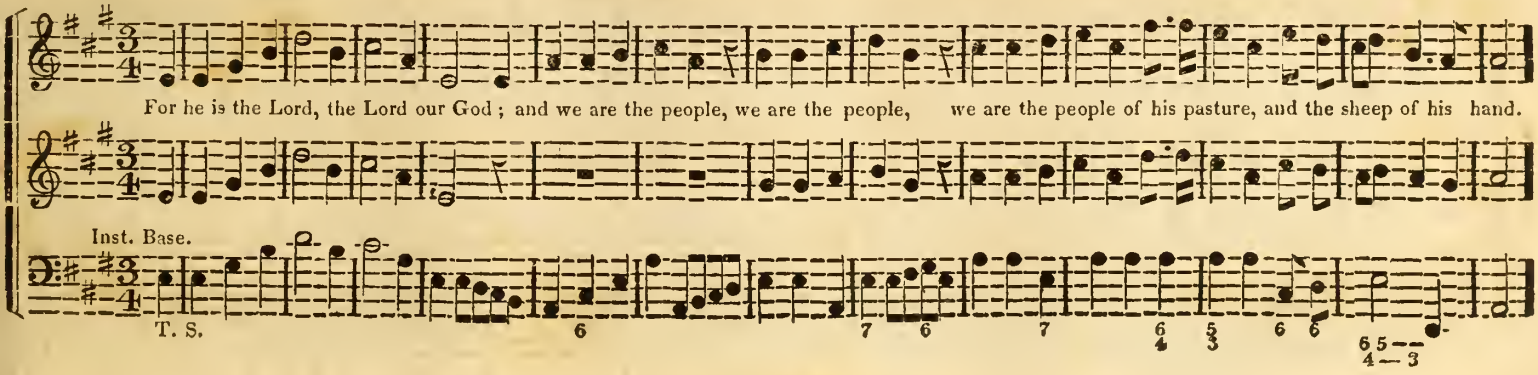
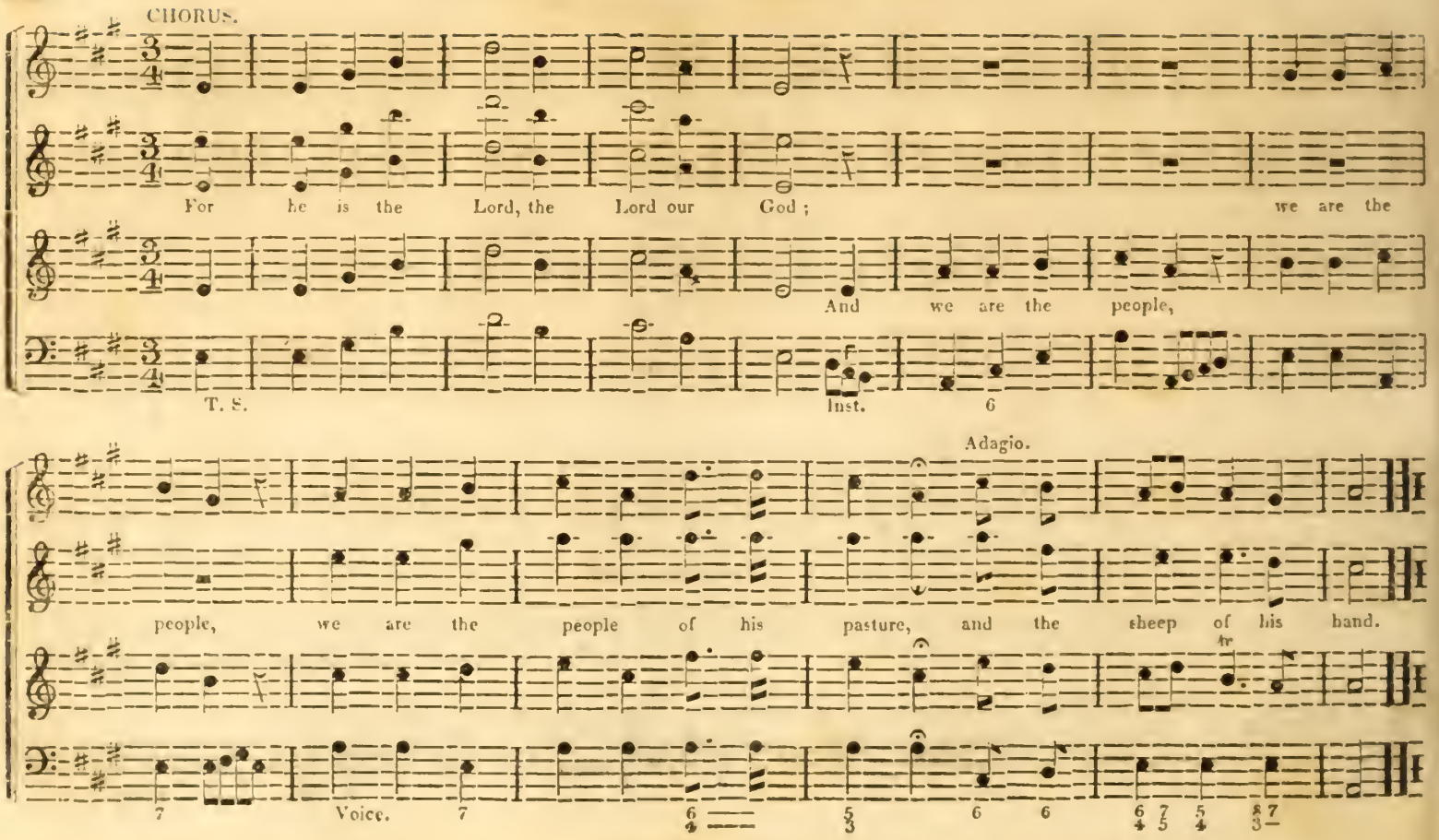


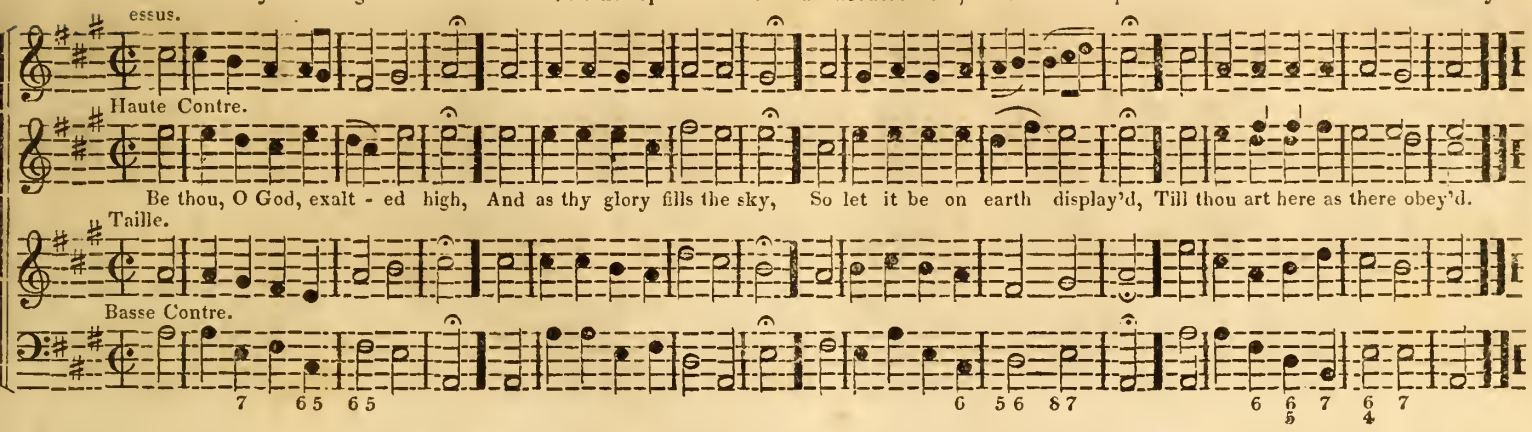
Recit: Base.


In his hands are all the corners of the earth, and the strength of the hills is his also. The sea is his and he made it: and his hands prepared the dry land.

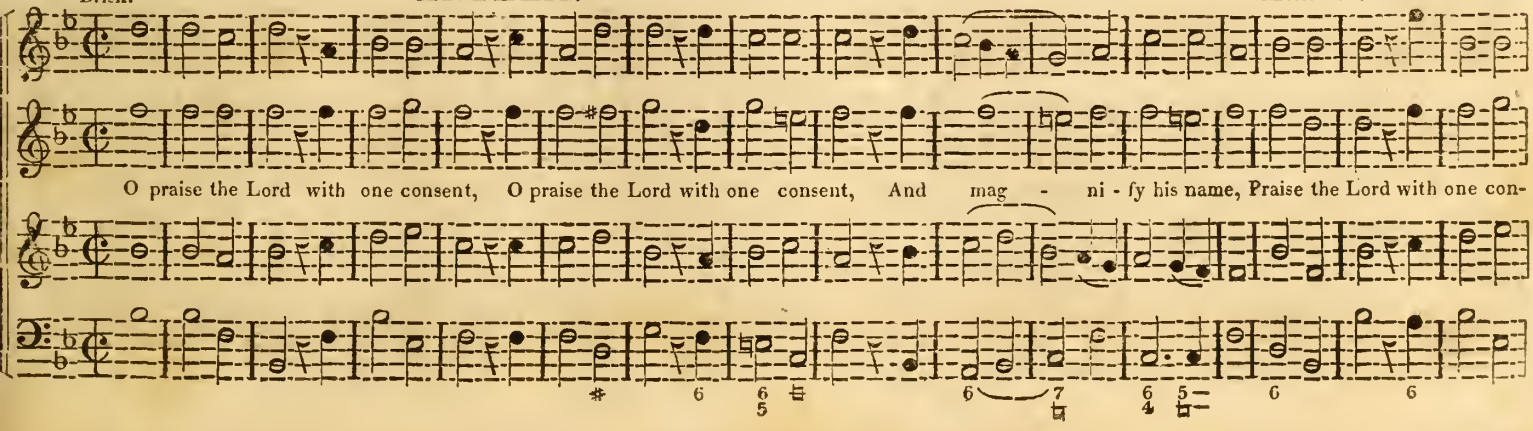
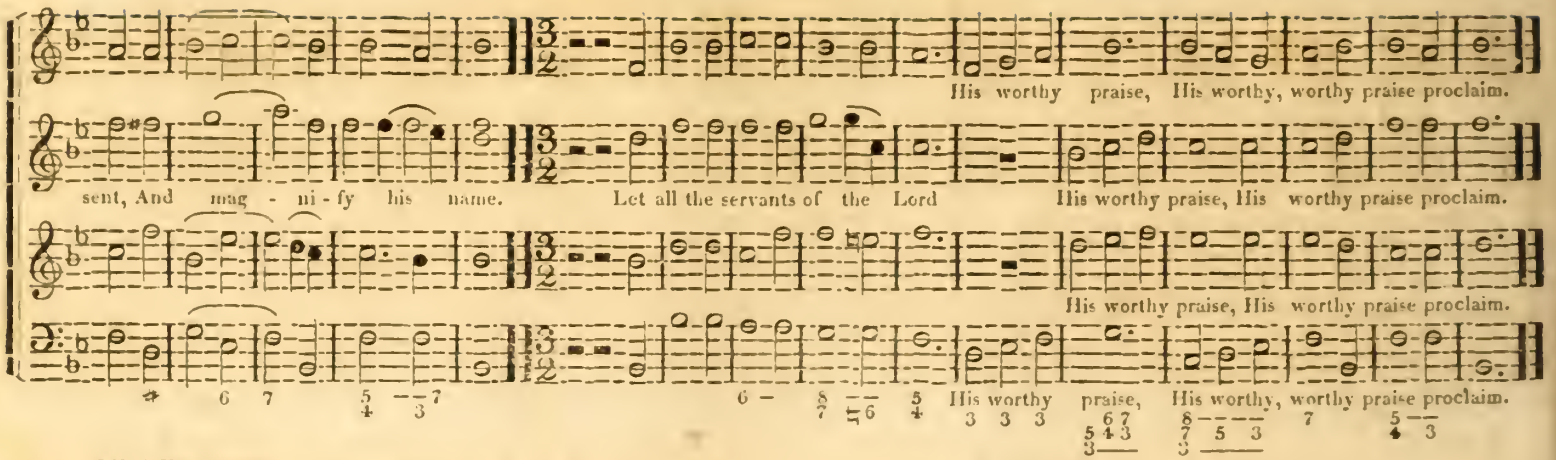
Duet.

CHORUS.

O come, let us worship ; O come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our Maker.
Voice.

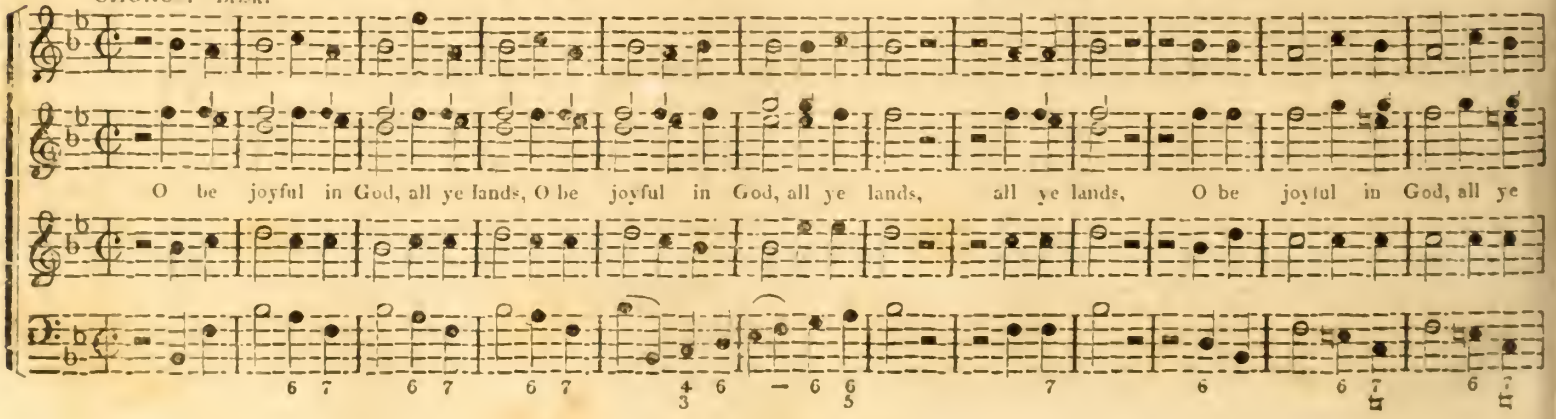
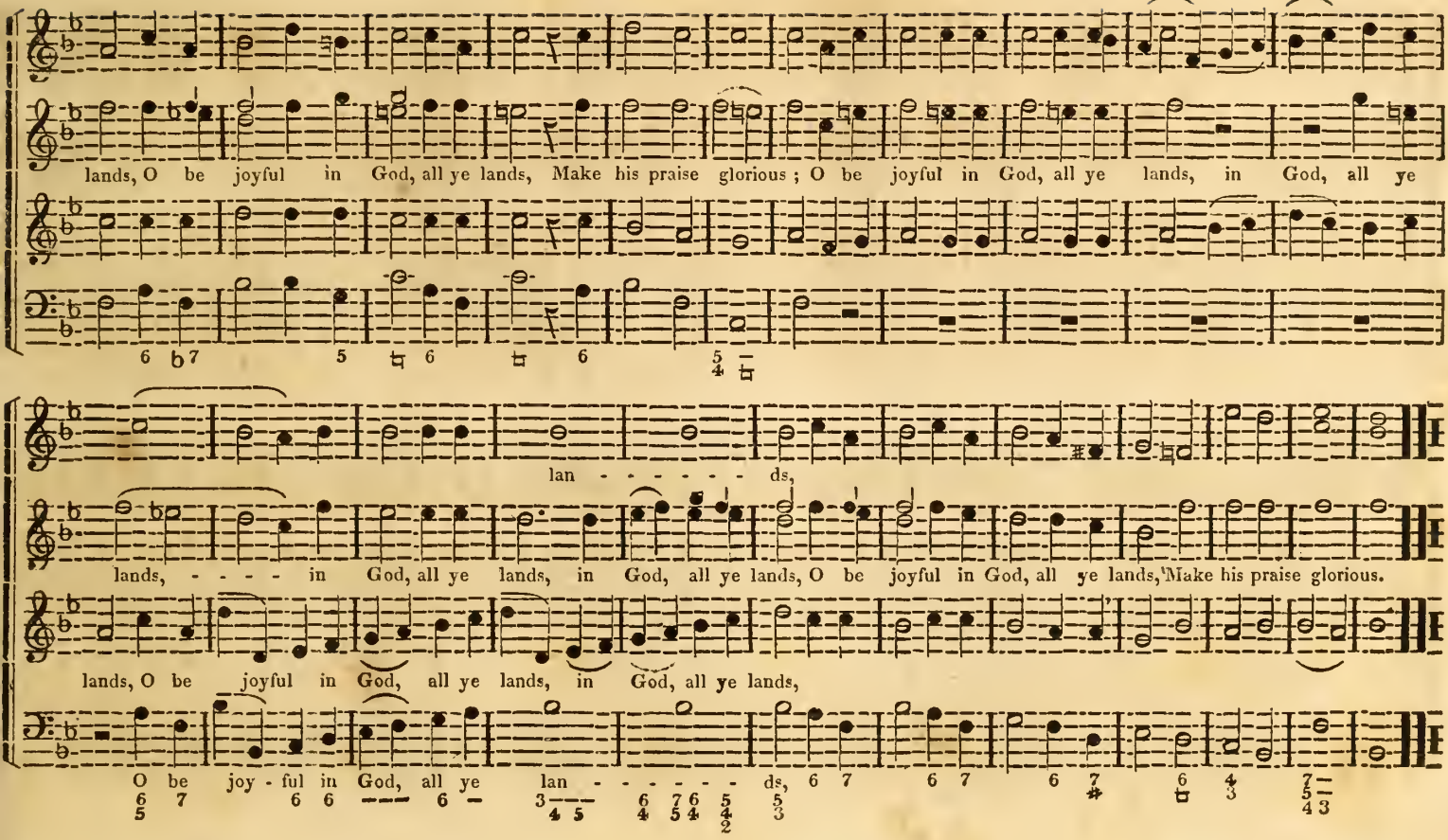
Duet.


For he is the Lord, the Lord our God ; and we are the people, we are the people, we are the people of his pasture, and the sheep of his hand.
Inst. Base.
T. S.

CHORUS.
For he is the Lord, the Lord our God ; we are the
And we are the people,
T. S.
Inst.
6
Adagio.
people, we are the people of his pasture, and the sheep of his hand.
tr
7
Voice.
7
6/4
5/3
6
6
6/4 7/5 5/4 #7/3

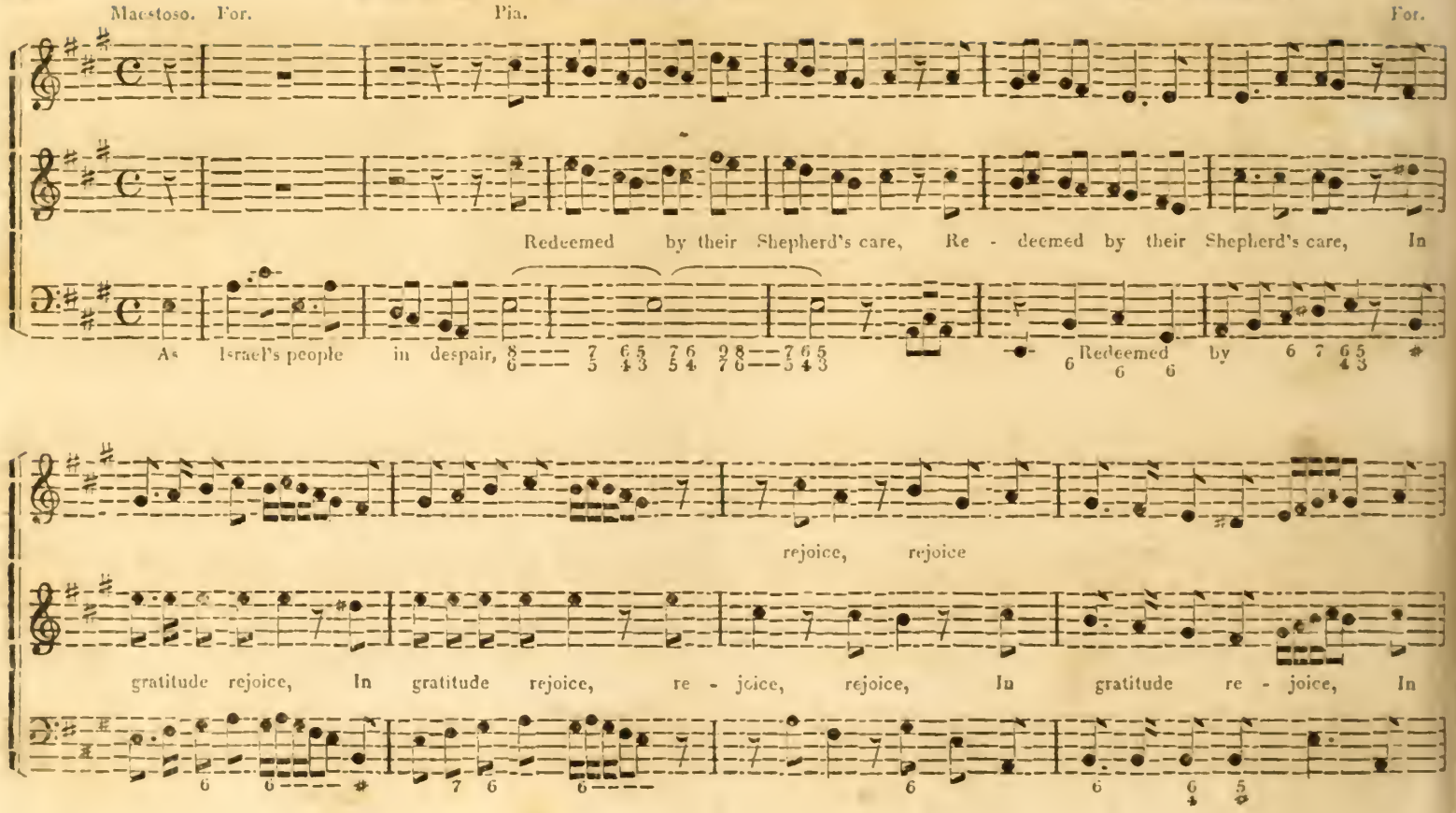
The Melody here is agreeable to the most ancient copies of Marot and Theodore Beza, in 1546. The parts bear the names of the 16th century.

essus.
Haute Contre.
Be thou, O God, exalt - ed high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.
Taille.
Basse Contre.

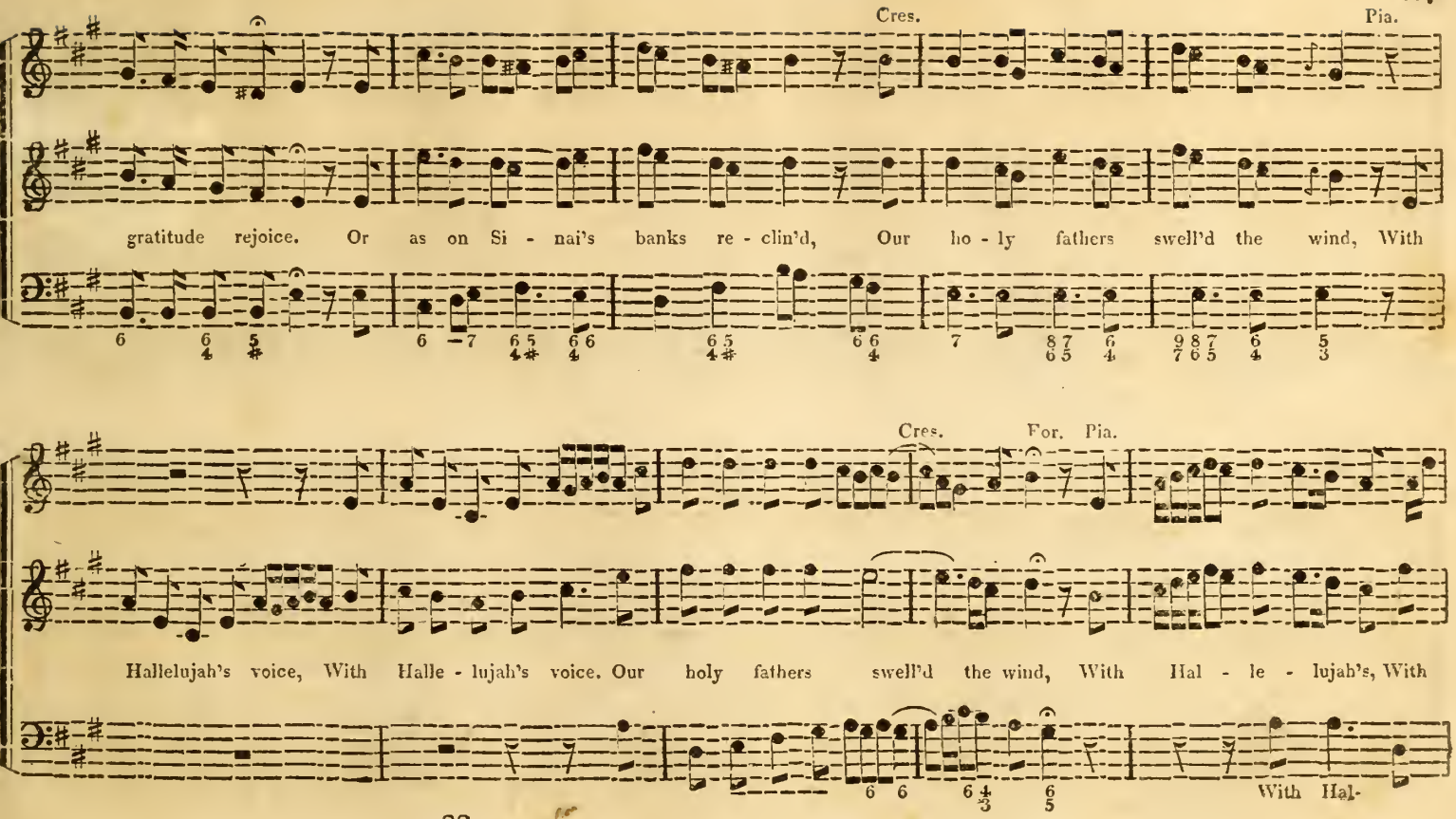
ANTHEM.

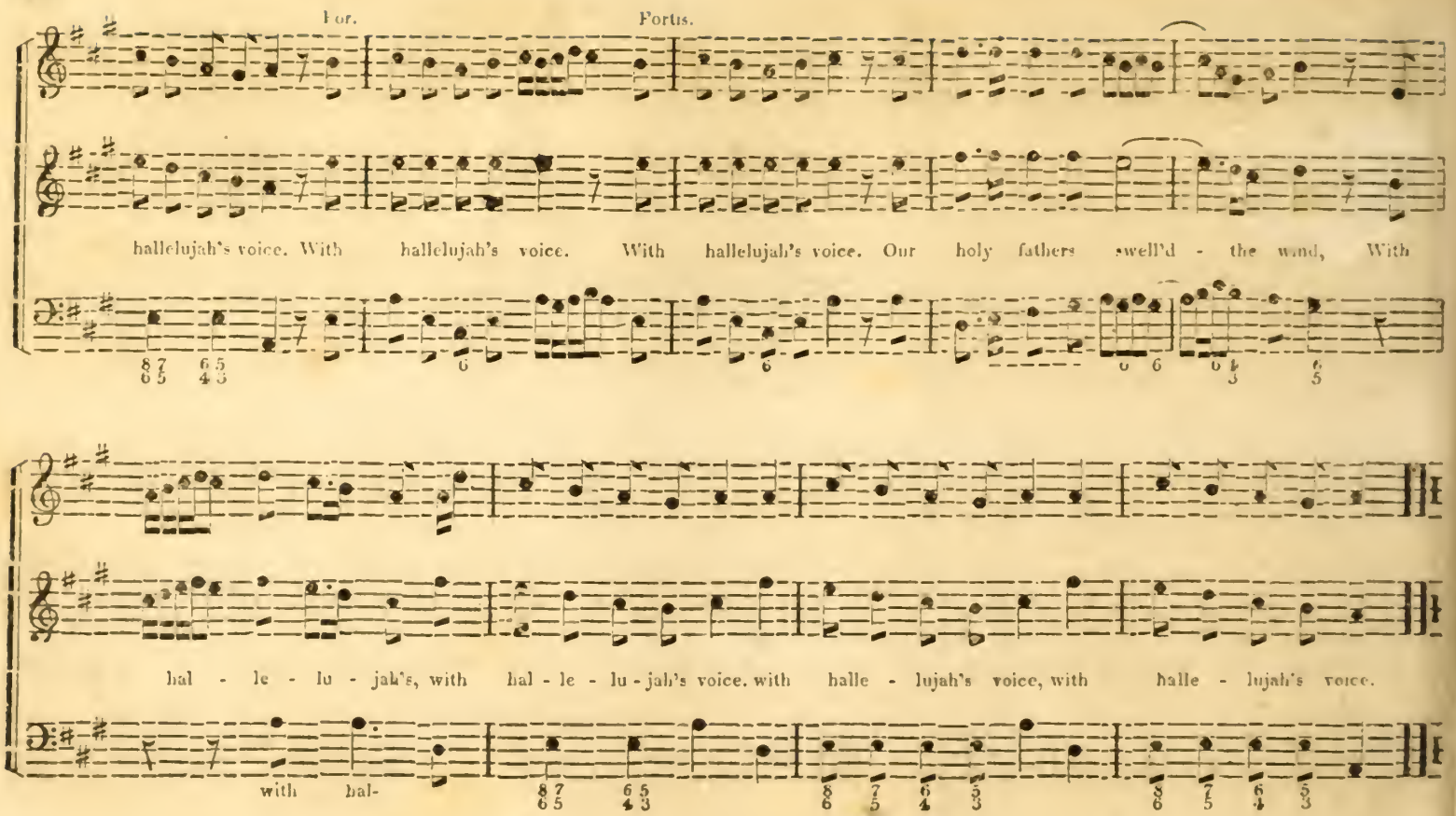
Handel.

Brisk.
O praise the Lord with one consent, O praise the Lord with one consent, And mag - ni - fy his name, Praise the Lord with one con-

His worthy praise, His worthy, worthy praise proclaim.
sent, And mag - ni - fy his name. Let all the servants of the Lord His worthy praise, His worthy praise proclaim.
His worthy praise, His worthy praise proclaim.
His worthy praise, His worthy, worthy praise proclaim.

CHORUS. Brisk.

lands, O be joyful in God, all ye lands, Make his praise glorious; O be joyful in God, all ye lands, in God, all ye
lan - - - - - - ds,
lands, - - - - in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands, Make his praise glorious.
lands, O be joyful in God, all ye lands, in God, all ye lands,
O be joy - ful in God, all ye lan - - - - - - ds,

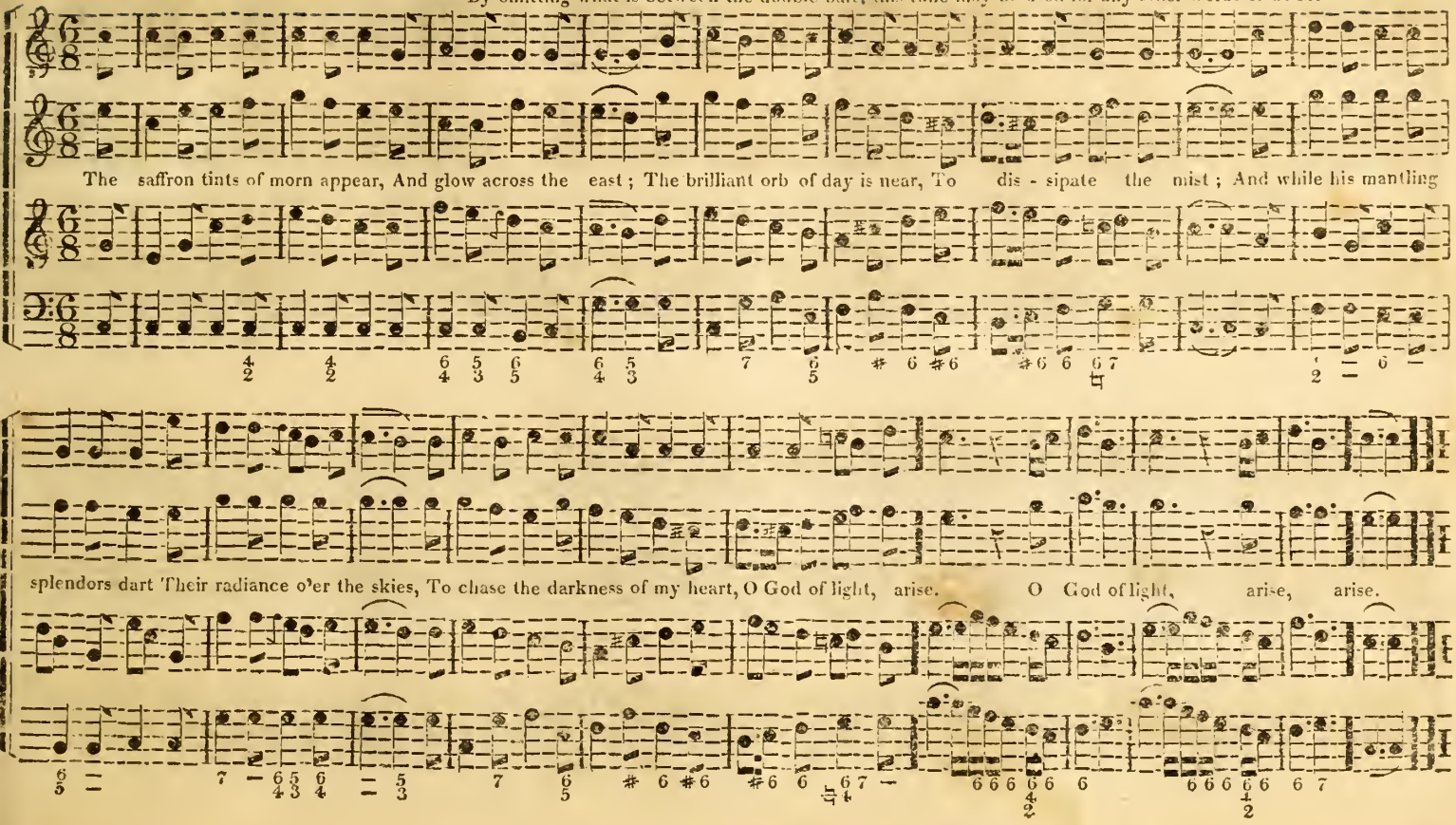
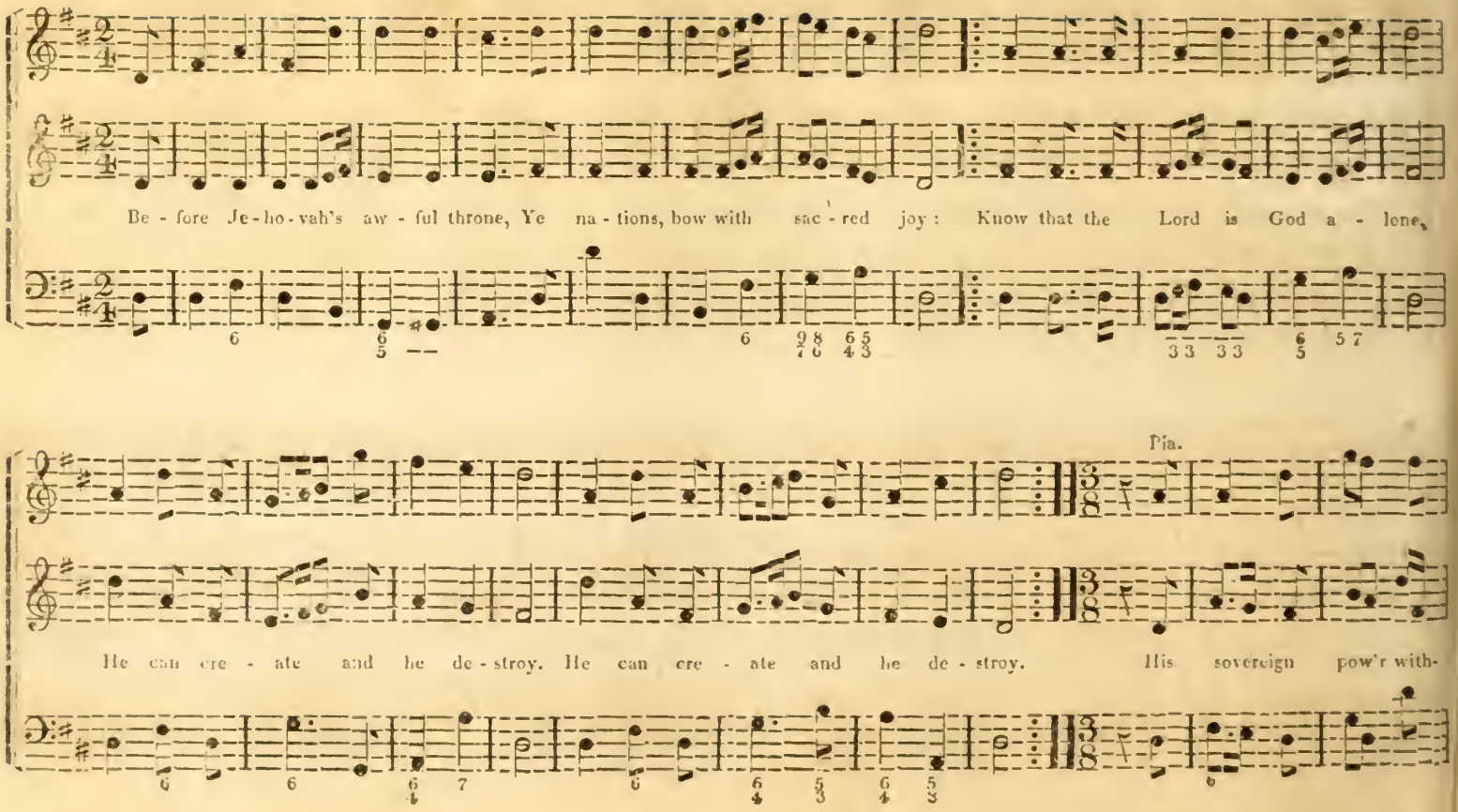
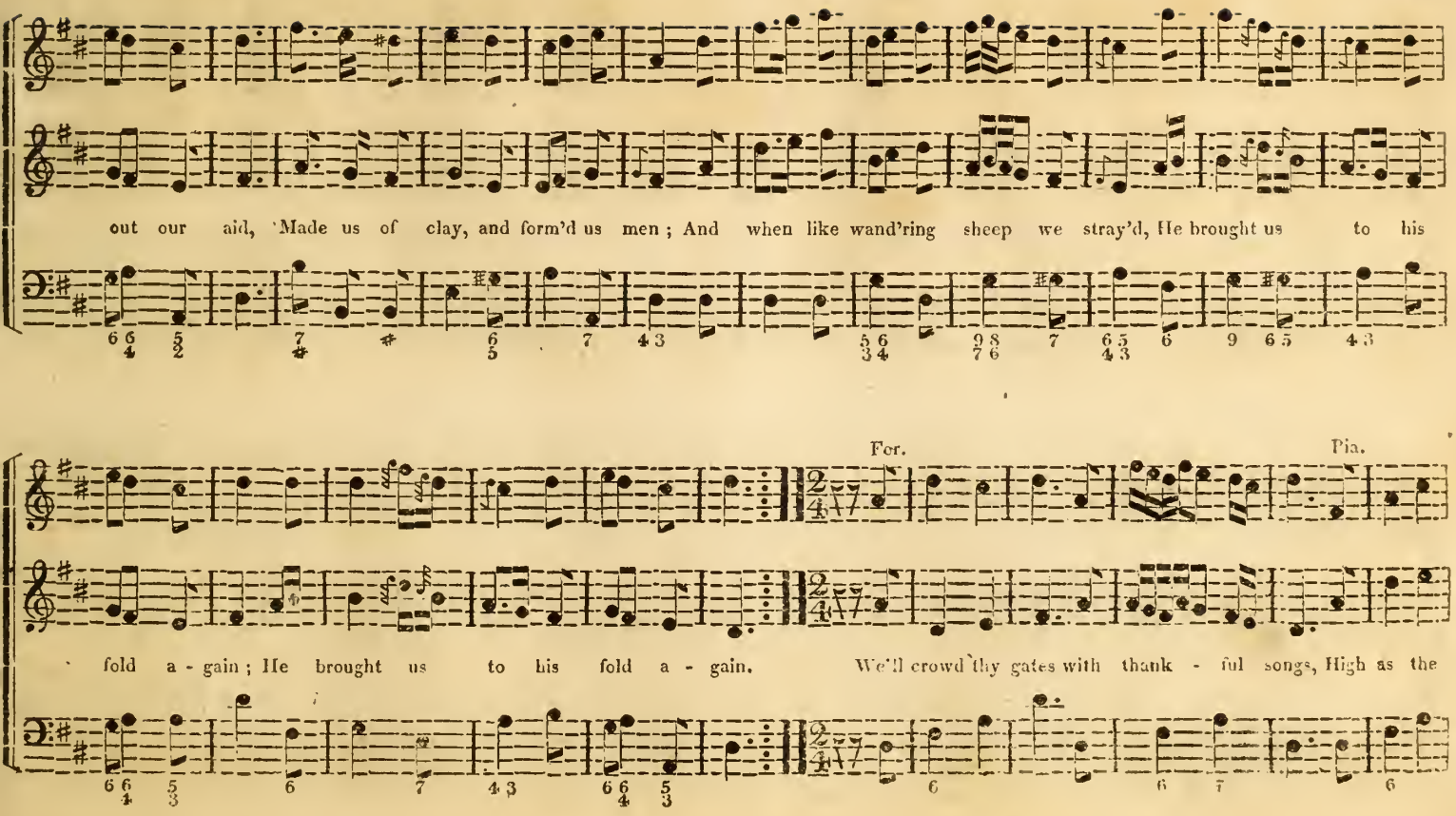
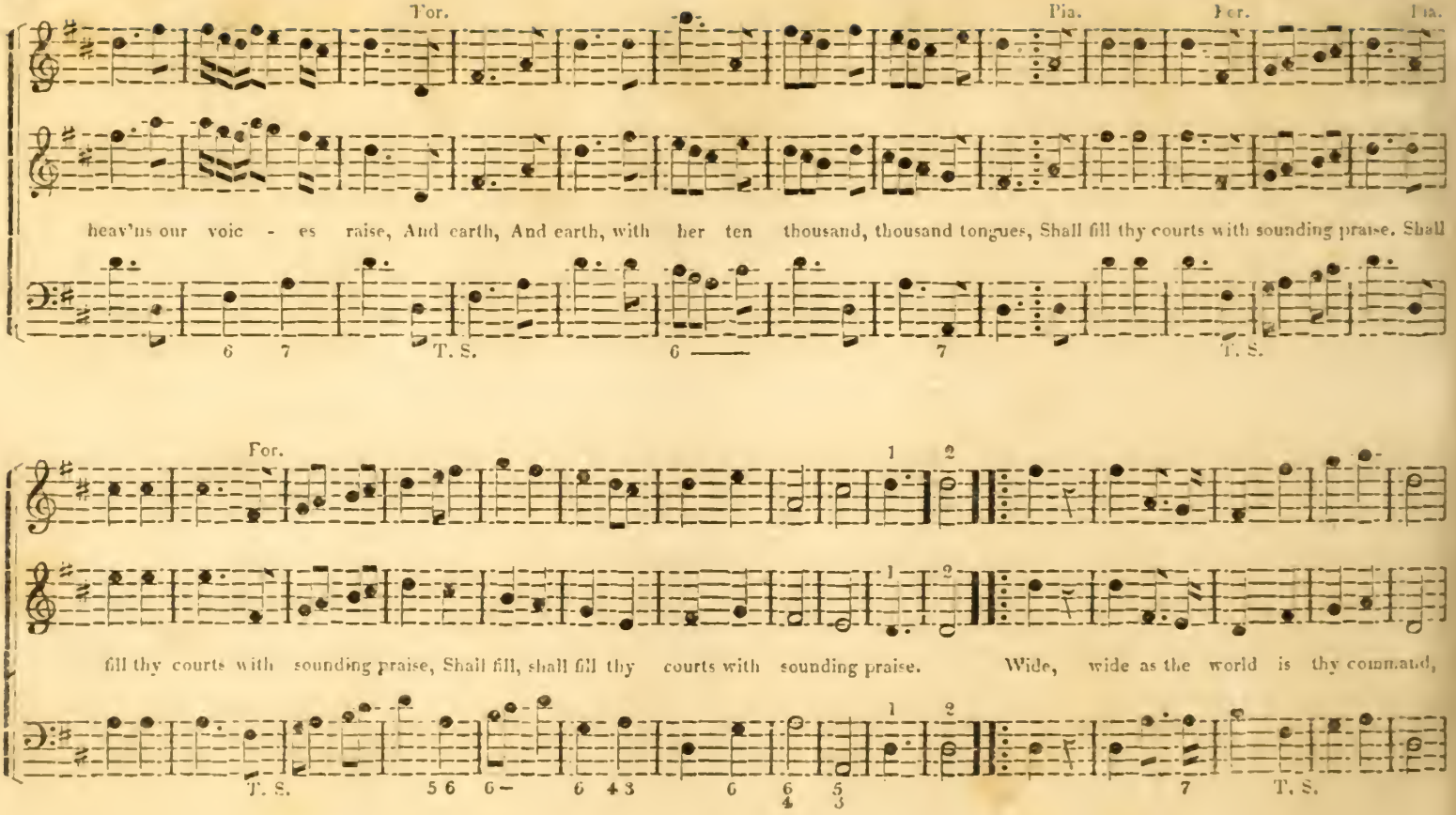
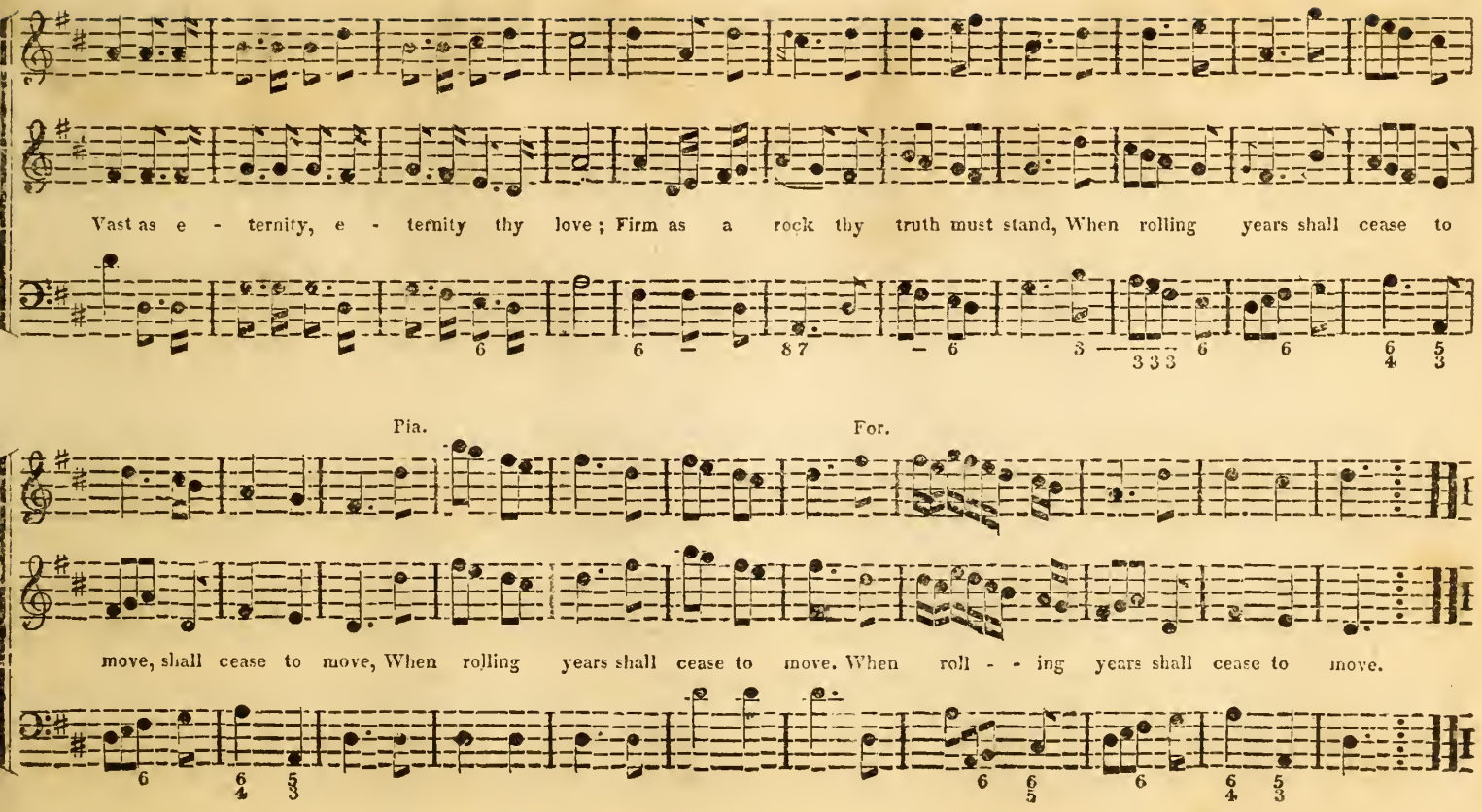
THANKSGIVING HYMN.

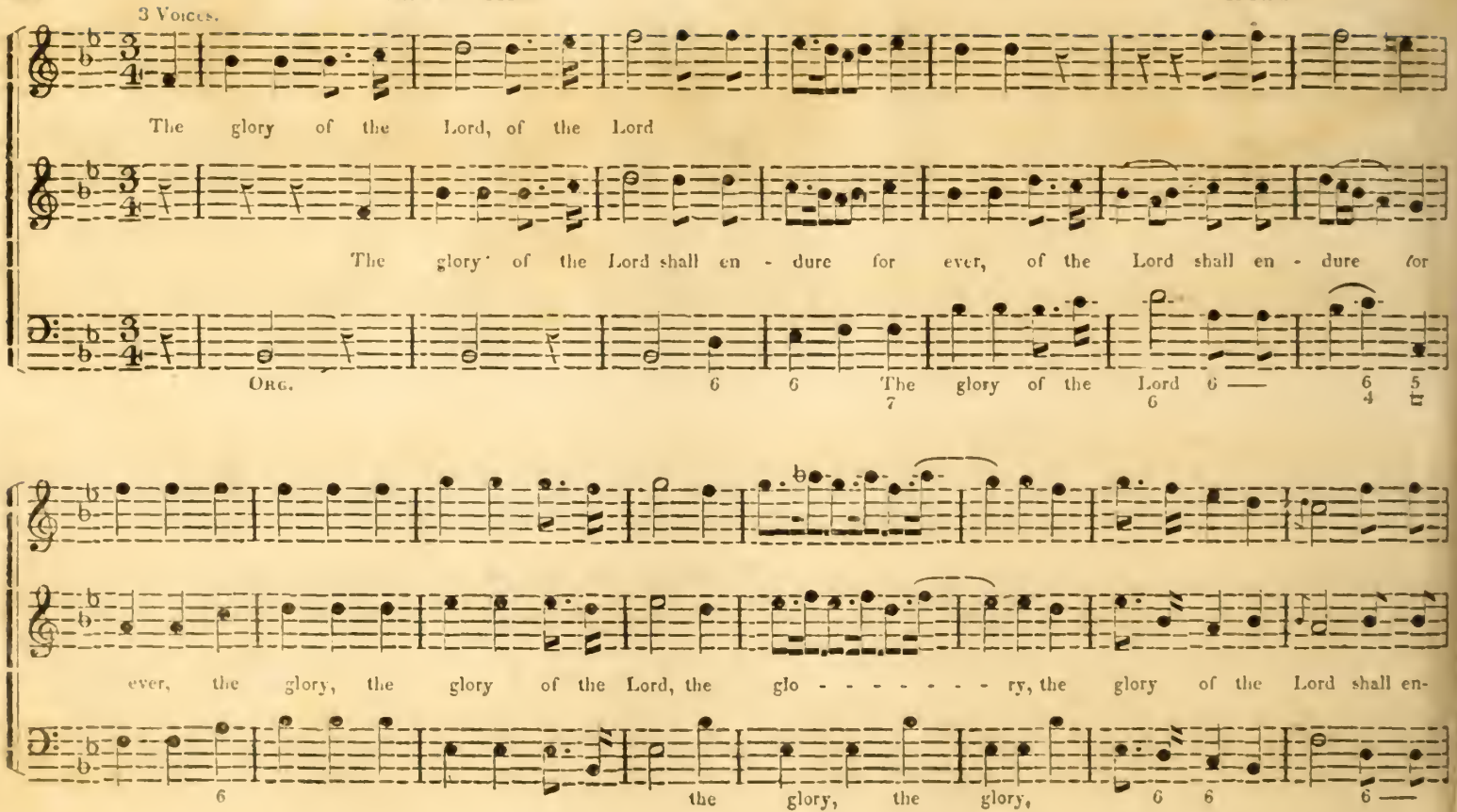
Dr. J. A. Stevenson.

Maestoso. For.
Pia.
For.
Redeemed by their Shepherd's care, Re - deemed by their Shepherd's care, In
As Israel's people in despair,
Redeemed by
rejoice, rejoice
gratitude rejoice, In gratitude rejoice, re - joice, rejoice, In gratitude re - joice, In

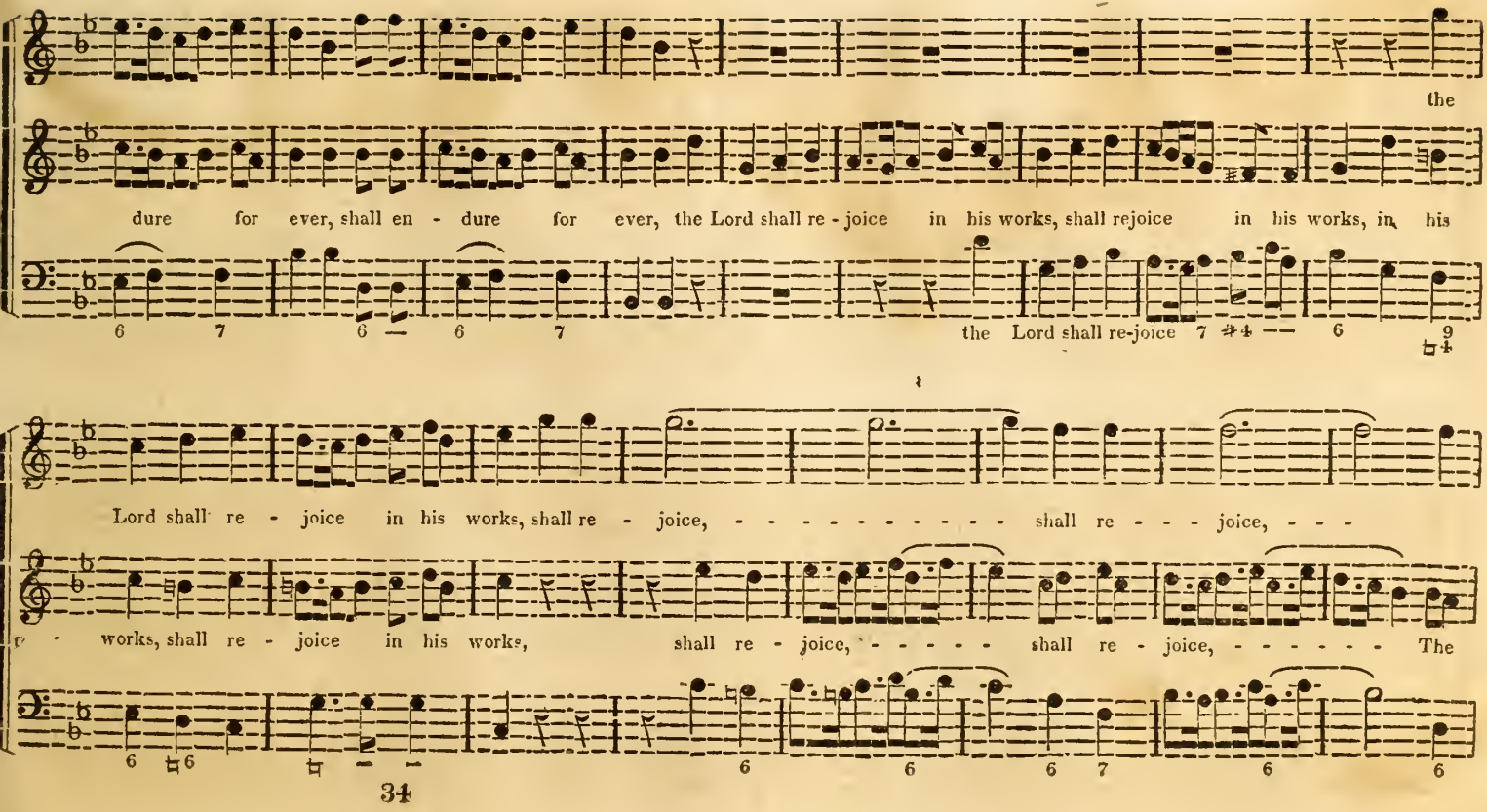

Cres.
Pia.
gratitude rejoice. Or as on Si - nai's banks re - clin'd, Our ho - ly fathers swell'd the wind, With
Cres.
For. Pia.
Hallelujah's voice, With Halle - lujah's voice. Our holy fathers swell'd the wind, With Hal - le - lujah's, With
With Hal-

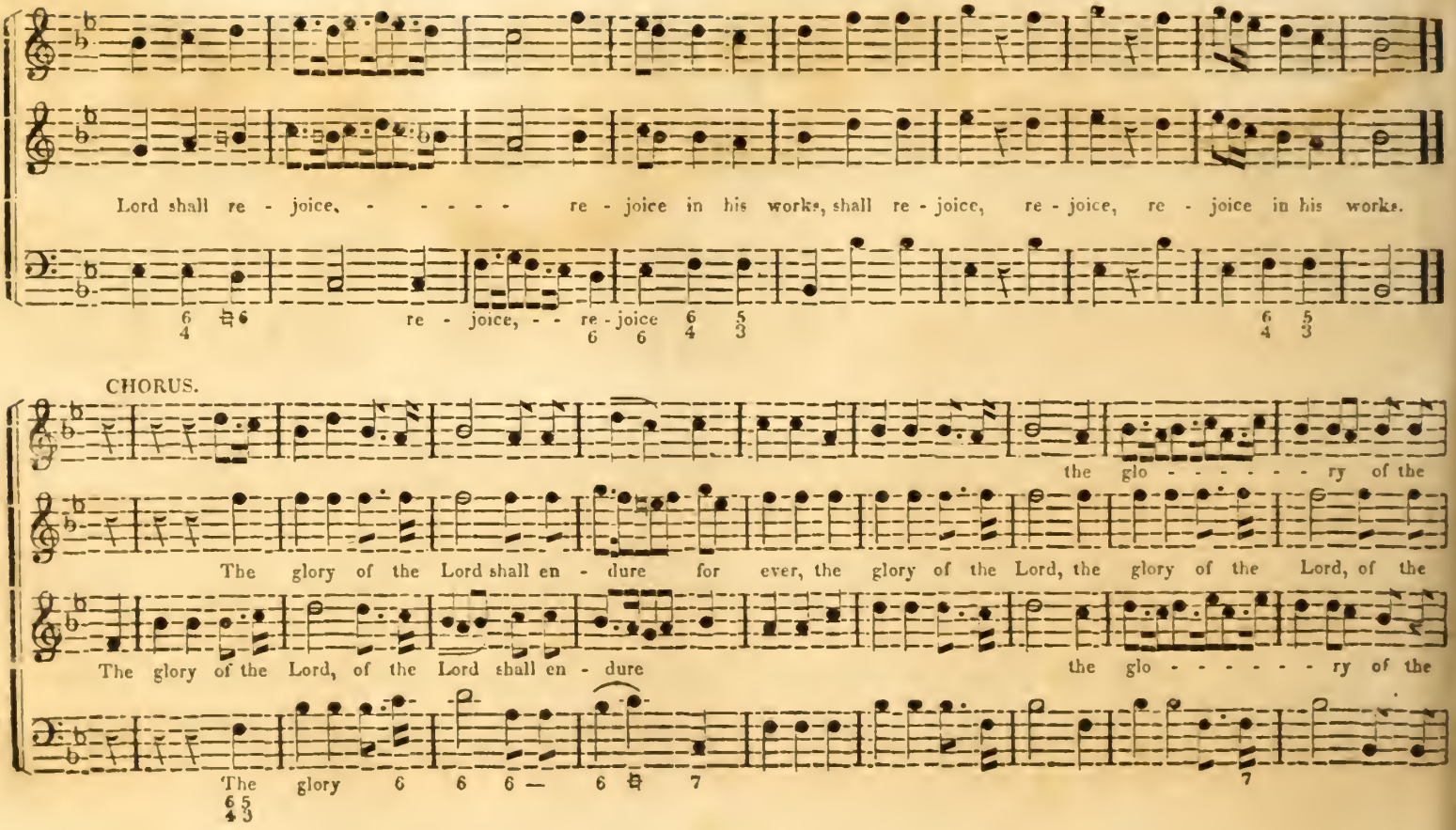

For.
Fortis.
hallelujah's voice. With hallelujah's voice. With hallelujah's voice. Our holy fathers swell'd - the wind, With
hal - le - lu - jah's, with hal - le - lu - jah's voice. with halle - lujah's voice, with halle - lujah's voice.
with hal-

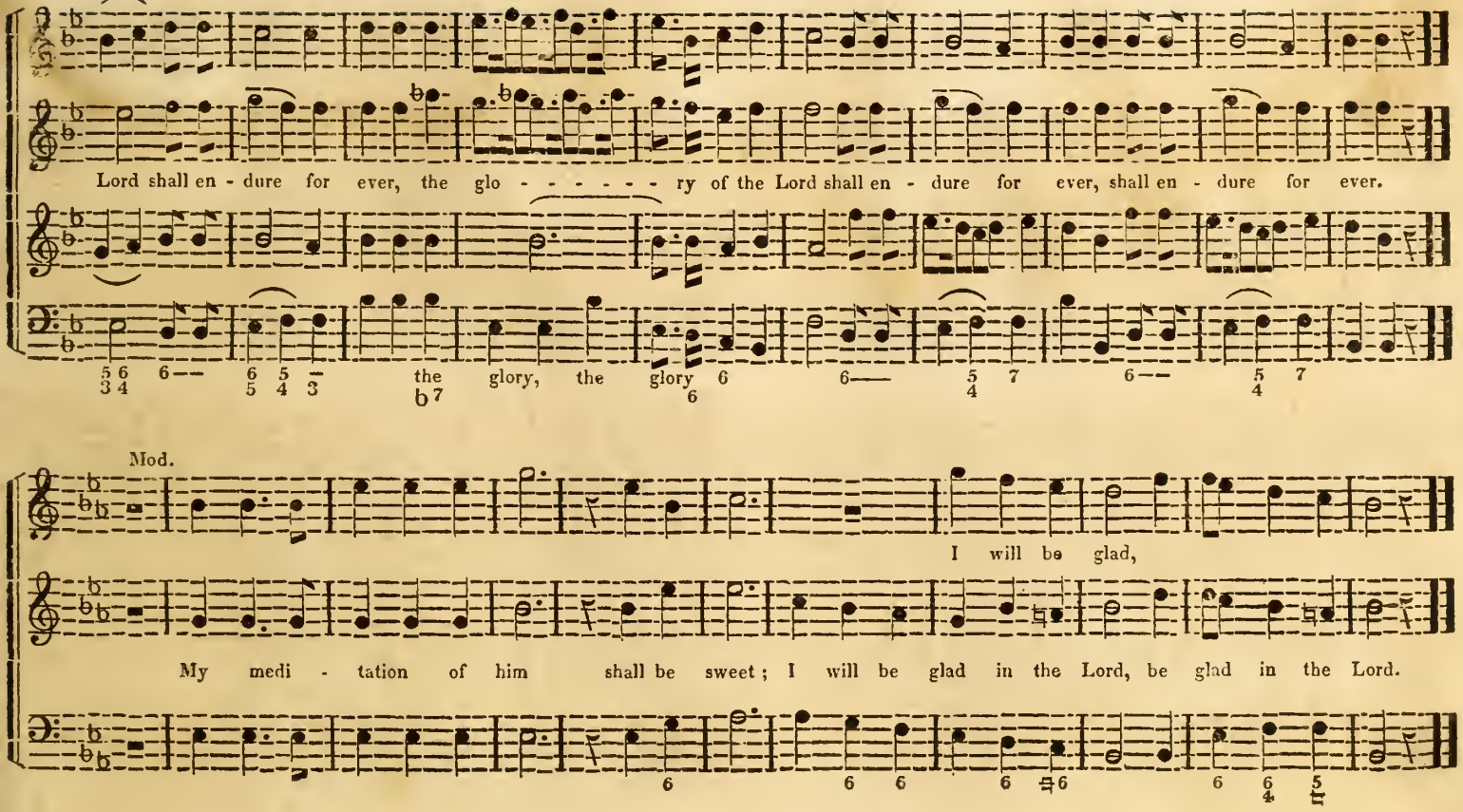
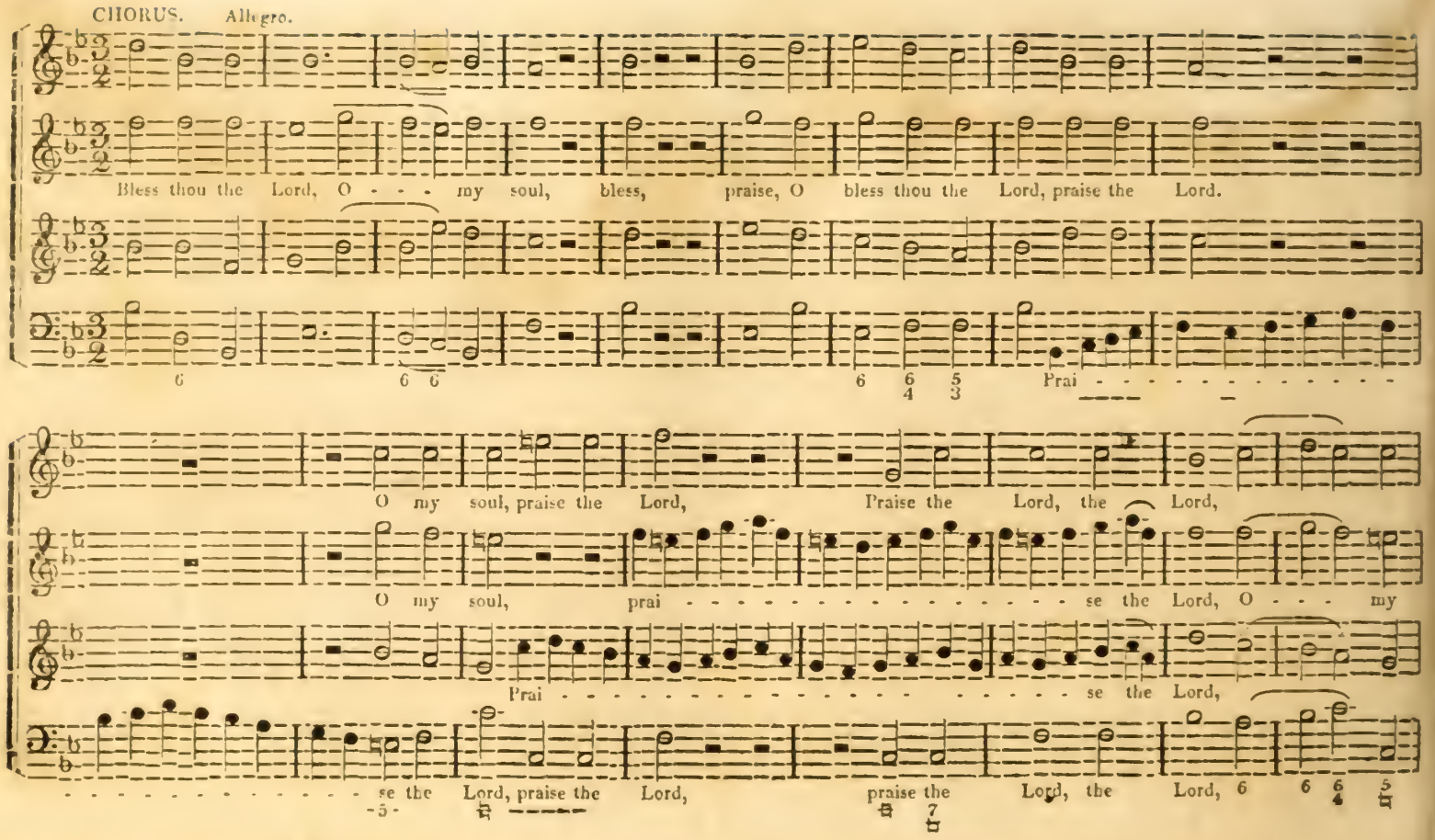
By omitting what is between the double bars, this tune may be used for any other words of C. M.

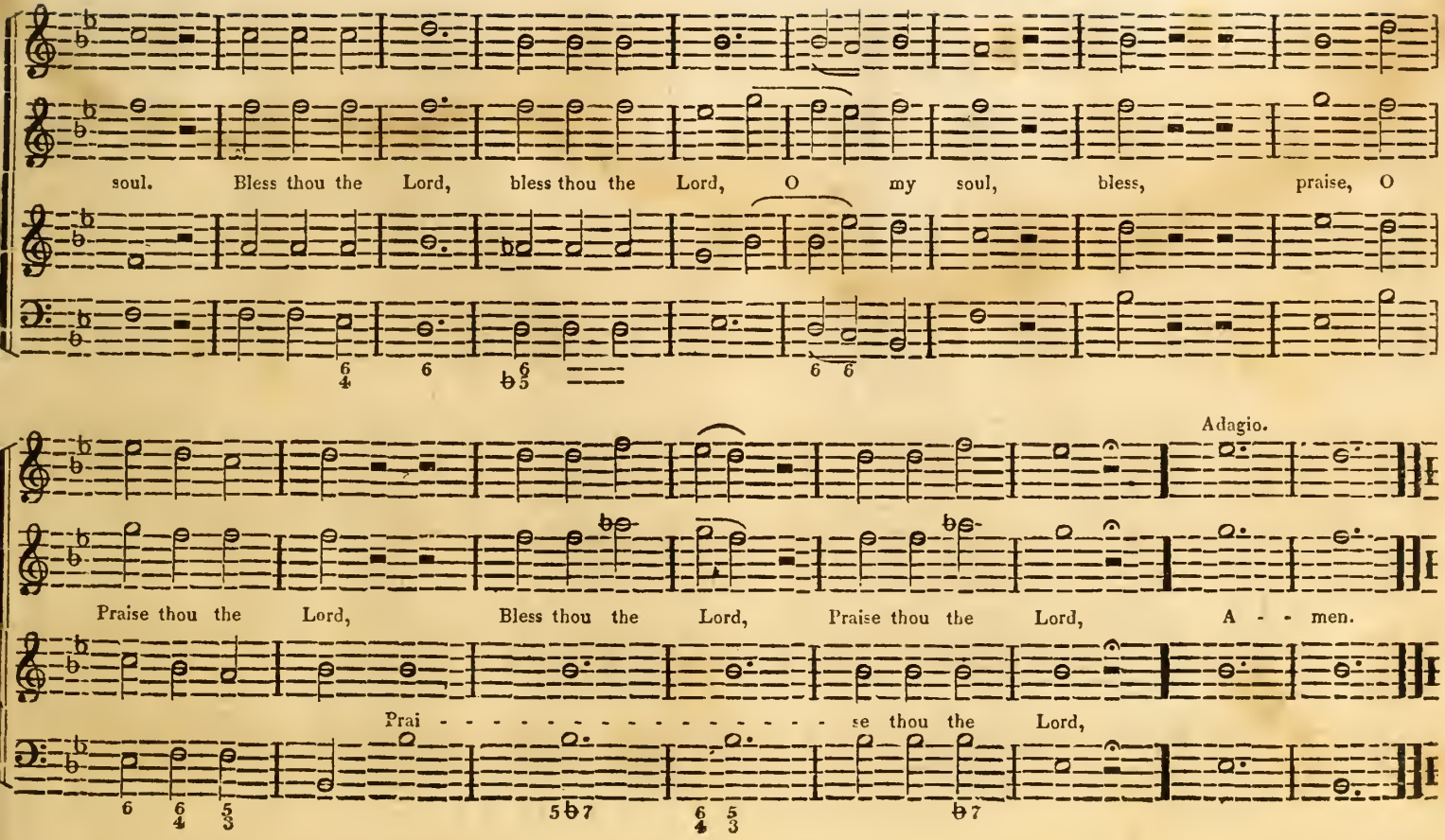
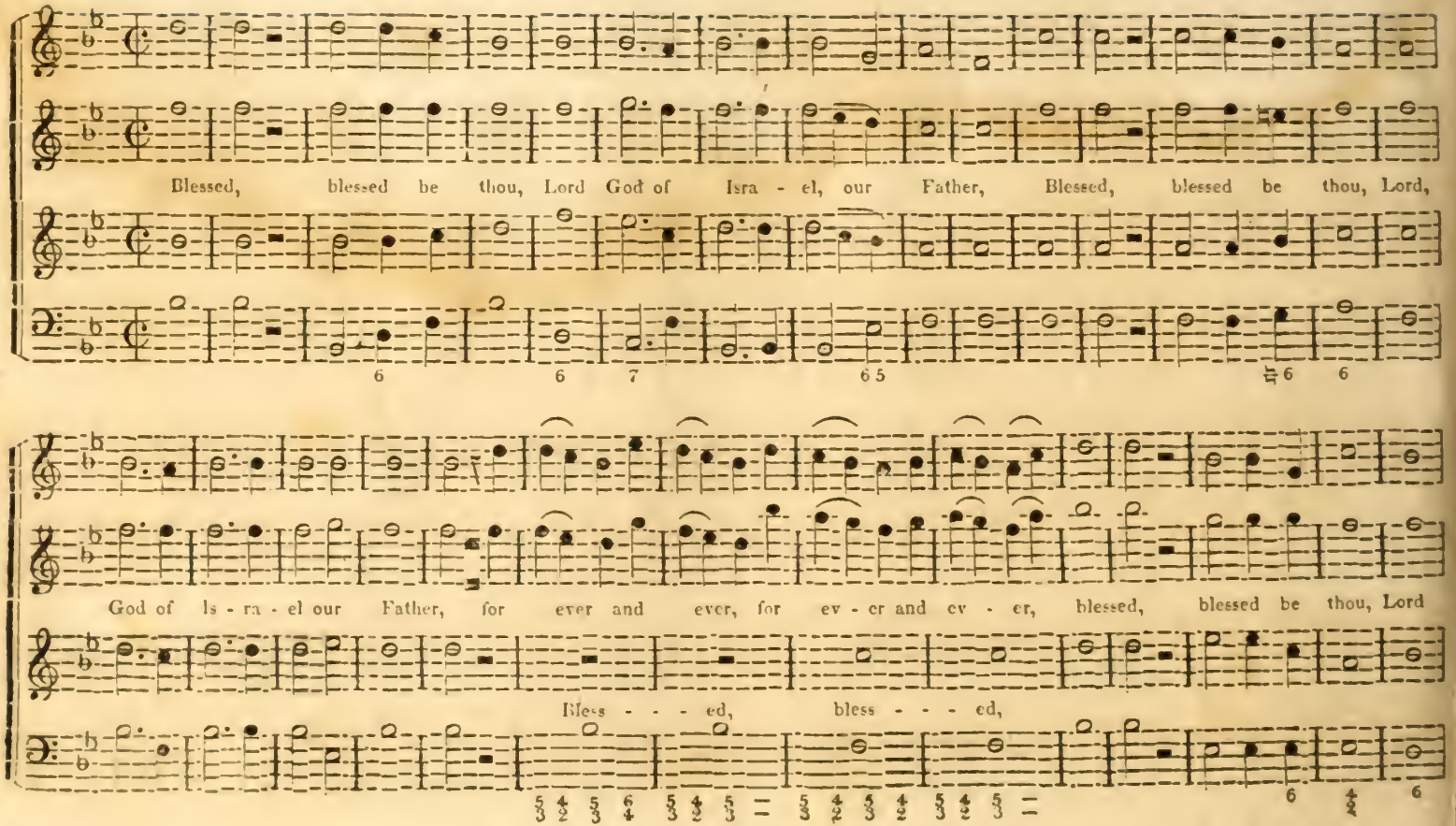

The saffron tints of morn appear, And glow across the east; The brilliant orb of day is near, To dis - sipate the mist; And while his mantling
splendors dart Their radiance o'er the skies, To chase the darkness of my heart, O God of light, arise. O God of light, arise, arise.

Be - fore Je - ho - vah's aw - ful throne, Ye na - tions, bow with sac - red joy: Know that the Lord is God a - lone,
Pia.
He can cre - ate and he de - stroy. He can cre - ate and he de - stroy. His sovereign pow'r with-

out our aid, 'Made us of clay, and form'd us men; And when like wand'ring sheep we stray'd, He brought us to his
For.
Pia.
fold a - gain; He brought us to his fold a - gain. We'll crowd thy gates with thank - ful songs, High as the

For.
Pia.
For.
Pia.
heav'ns our voic - es raise, And earth, And earth, with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise. Shall
6 7
T. S.
6
7
T. S.
For.
1 2
1 2
fill thy courts with sounding praise, Shall fill, shall fill thy courts with sounding praise. Wide, wide as the world is thy command,
1 2
T. S.
5 6
6–
6 4 3
6
6 5
4 3
7
T. S.

Vast as e - ternity, e - ternity thy love; Firm as a rock thy truth must stand, When rolling years shall cease to
Pia.
For.
move, shall cease to move, When rolling years shall cease to move. When roll - - ing years shall cease to move.

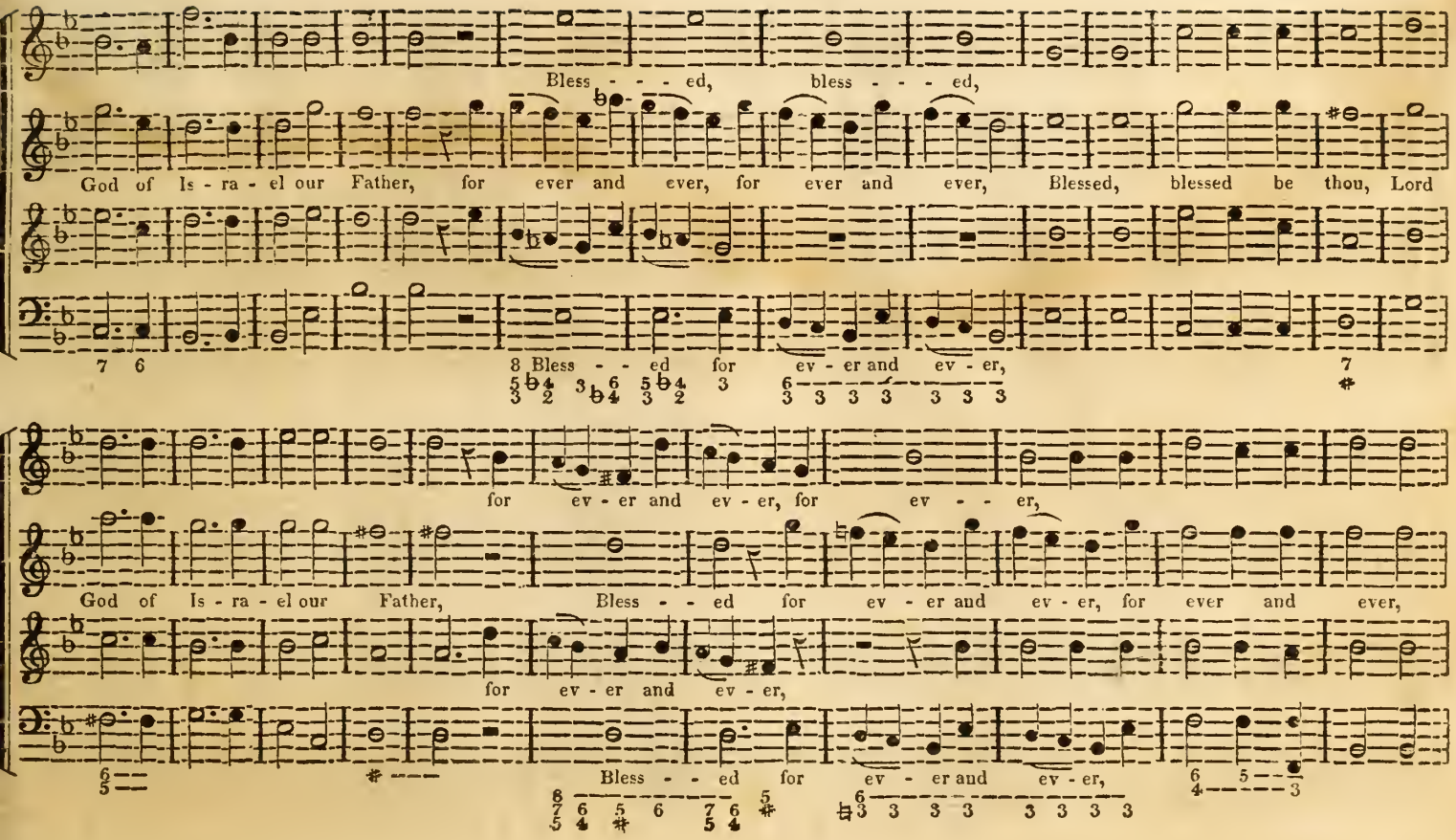
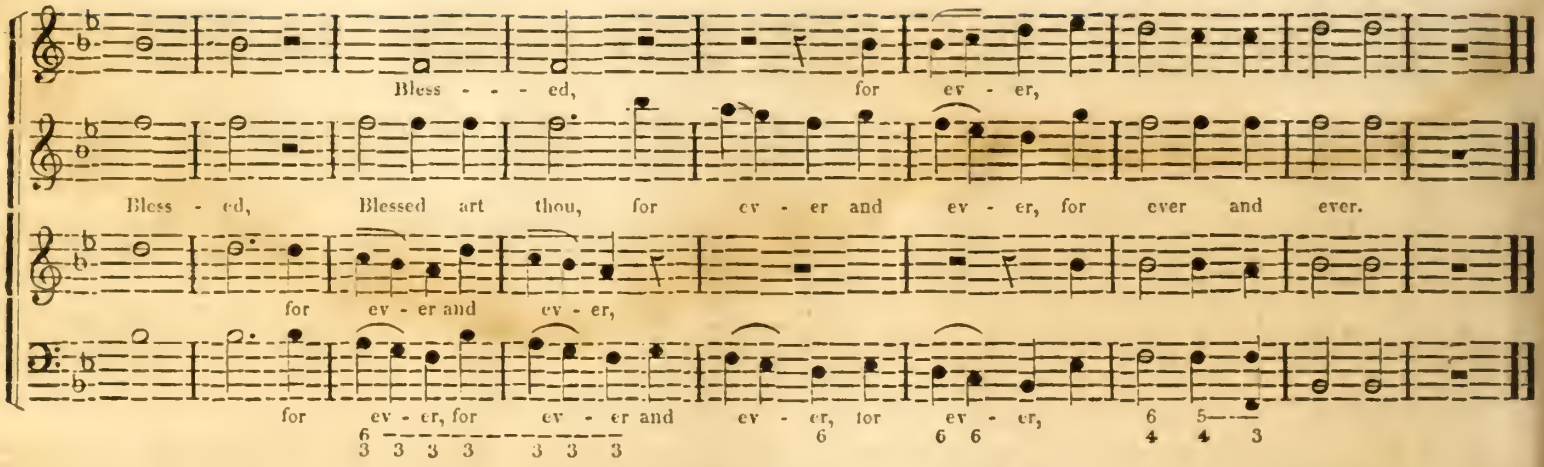

3 Voices.
The glory of the Lord, of the Lord
The glory of the Lord shall en - dure for ever, of the Lord shall en - dure for
Org.
The glory of the Lord
ever, the glory, the glory of the Lord, the glo - - - - - - - ry, the glory of the Lord shall en-
the glory, the glory,

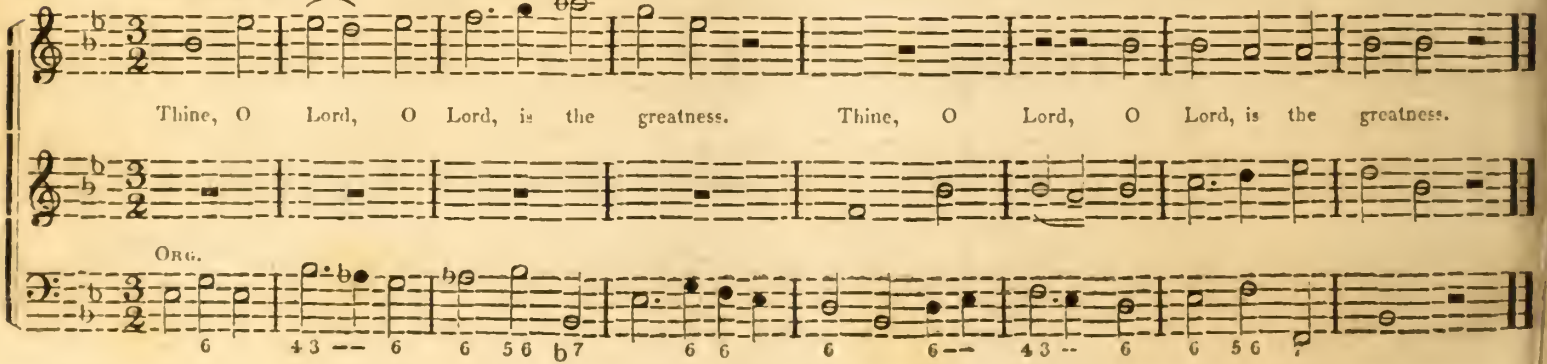

the
dure for ever, shall en - dure for ever, the Lord shall re - joice in his works, shall rejoice in his works, in his
the Lord shall re-joice
Lord shall re - joice in his works, shall re - joice, shall re - - - joice, - - -
works, shall re - joice in his works, shall re - joice, shall re - joice, The

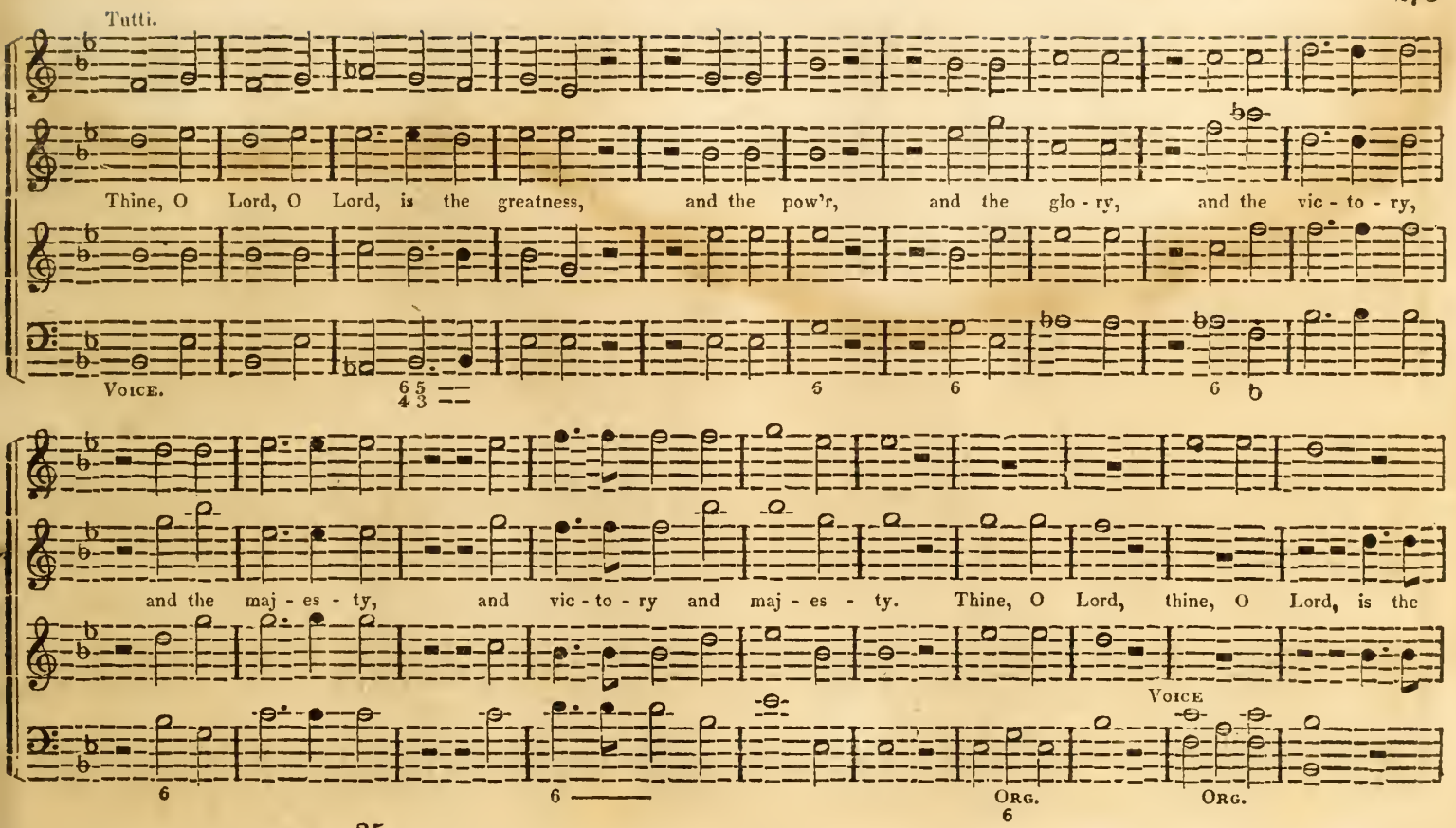
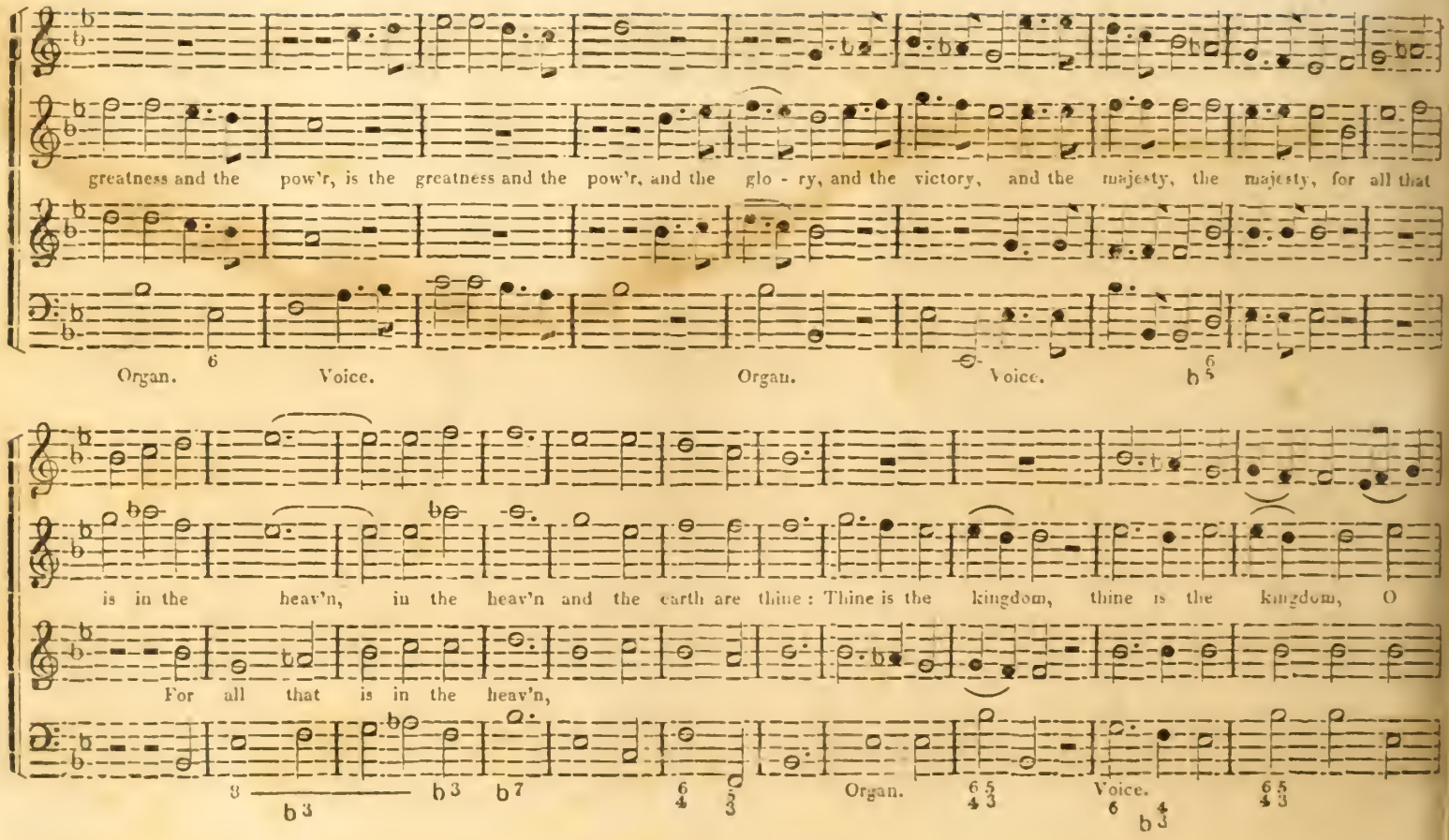

Lord shall re - joice, - - - - - re - joice in his works, shall re - joice, re - joice, re - joice in his works.
re - joice, - - re - joice
CHORUS.
the glo - - - - - - ry of the
The glory of the Lord shall en - dure for ever, the glory of the Lord, the glory of the Lord, of the
The glory of the Lord, of the Lord shall en - dure
the glo - - - - - - ry of the
The glory

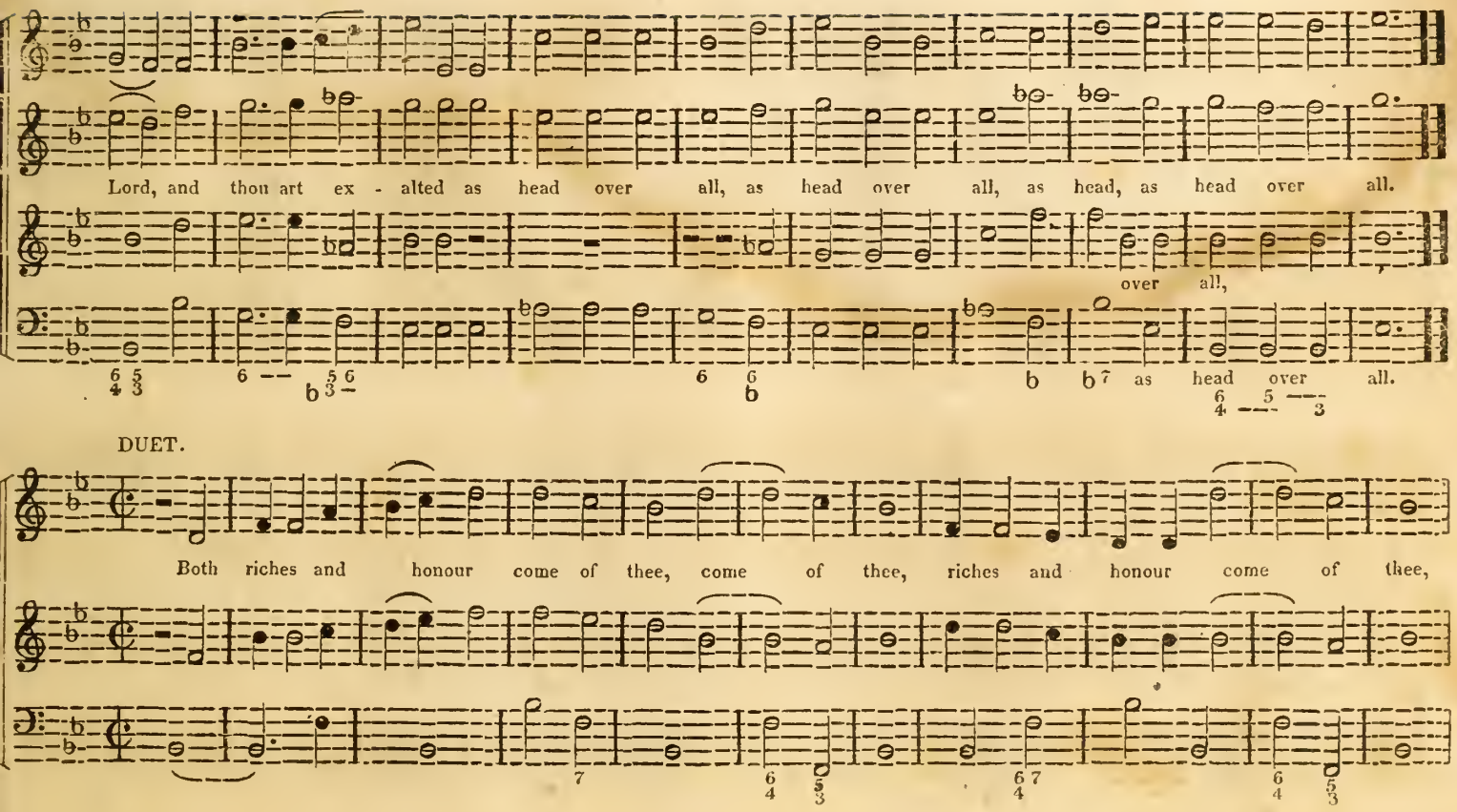
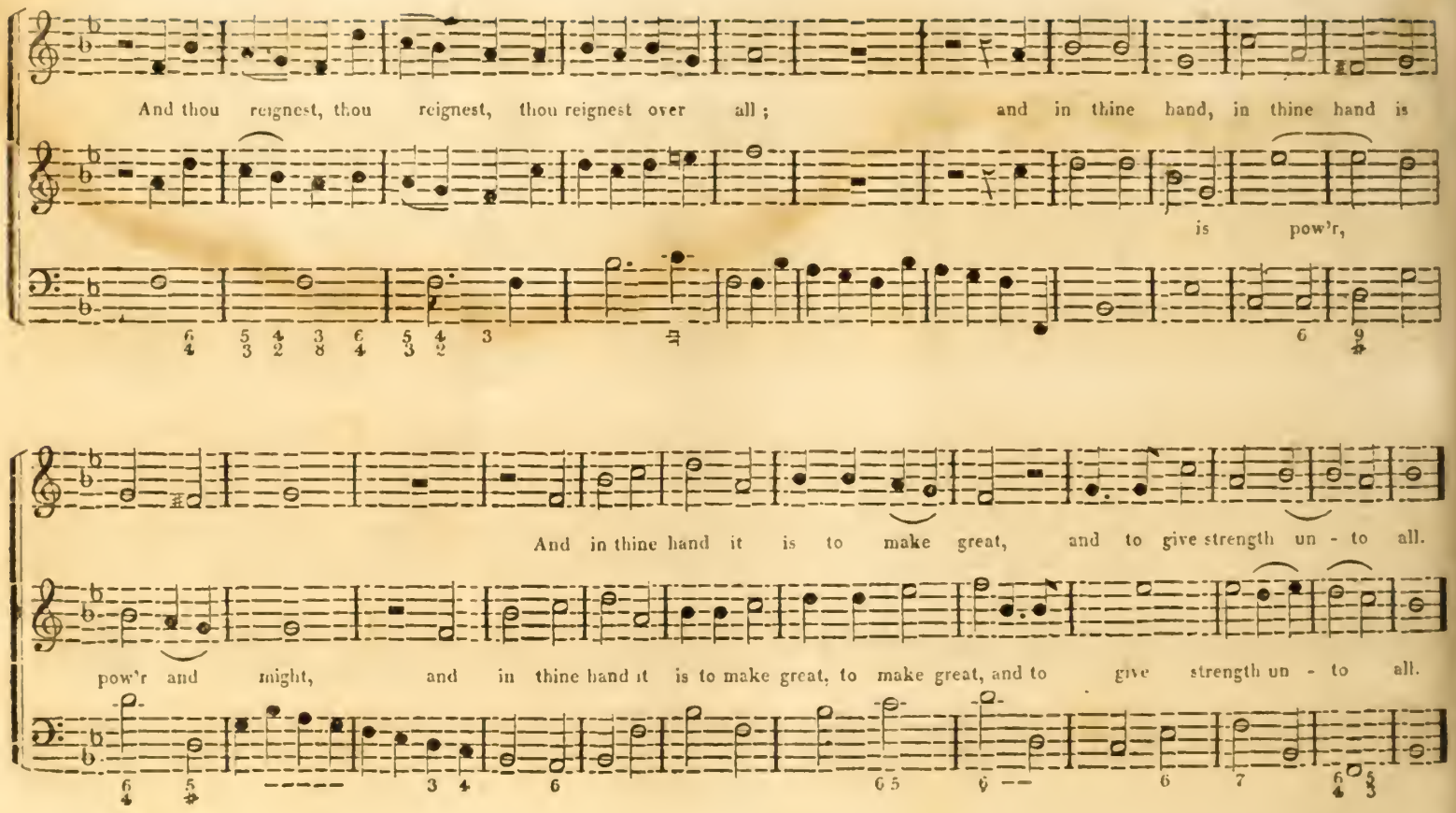

Lord shall en - dure for ever, the glo - - - - - - - ry of the Lord shall en - dure for ever, shall en - dure for ever.
the glory, the glory
Mod.
I will be glad,
My medi - tation of him shall be sweet; I will be glad in the Lord, be glad in the Lord.

CHORUS. Allegro.
Bless thou the Lord, O - - - my soul, bless, praise, O bless thou the Lord, praise the Lord.
Prai - - - - - - - - - - - - -
O my soul, praise the Lord, Praise the Lord, the Lord,
O my soul, prai - - - - - - - - - - - -

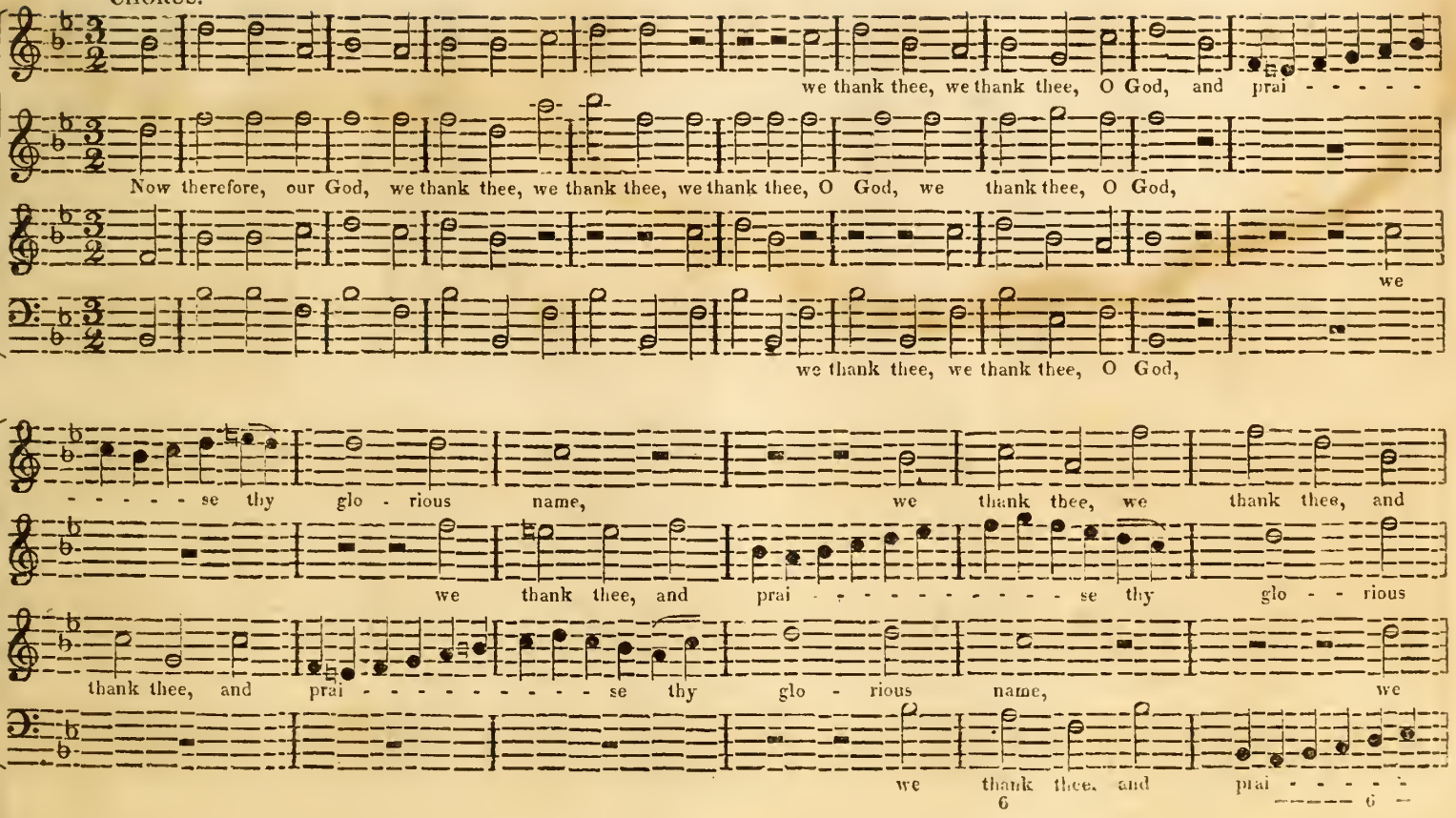
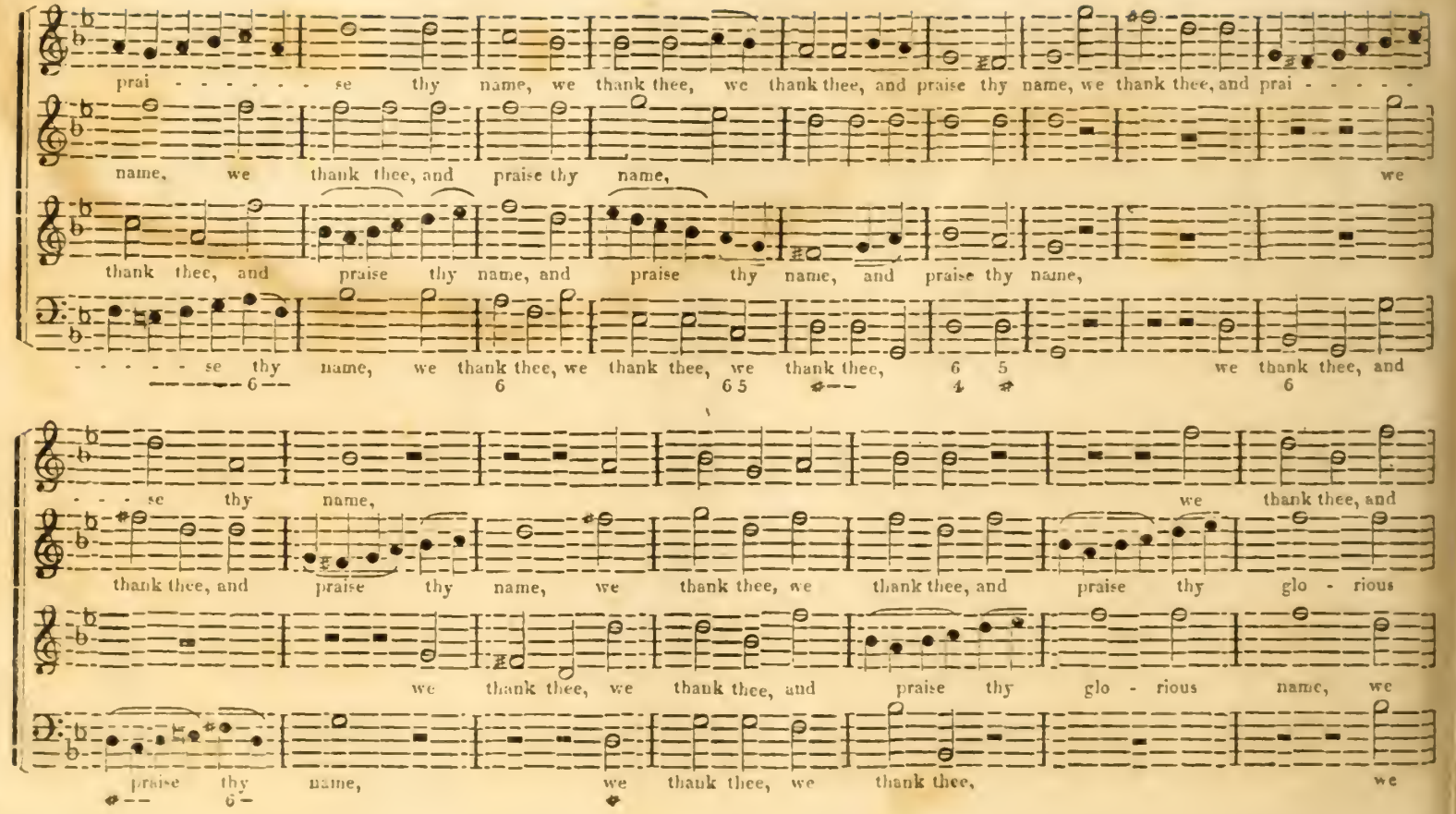
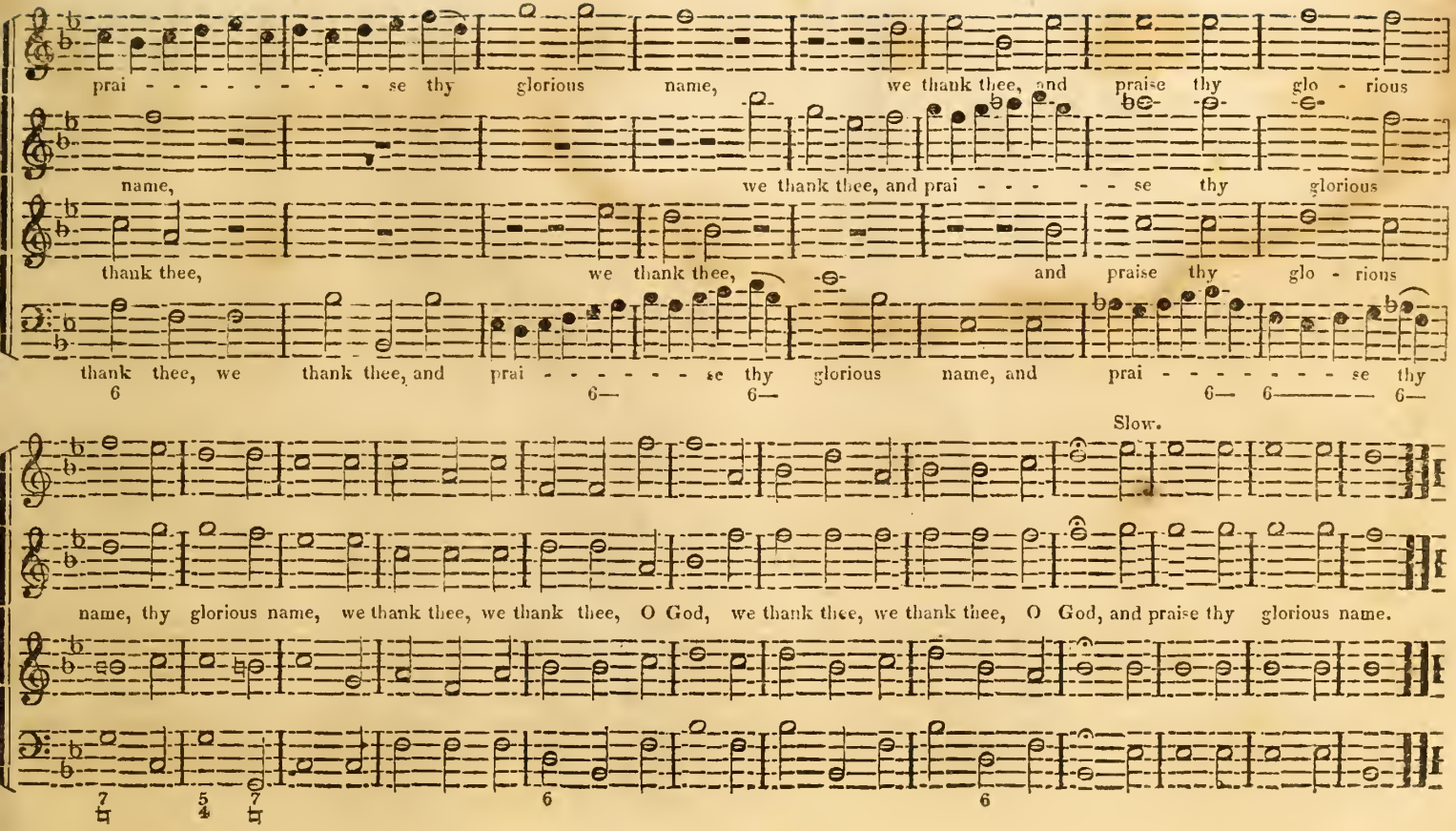
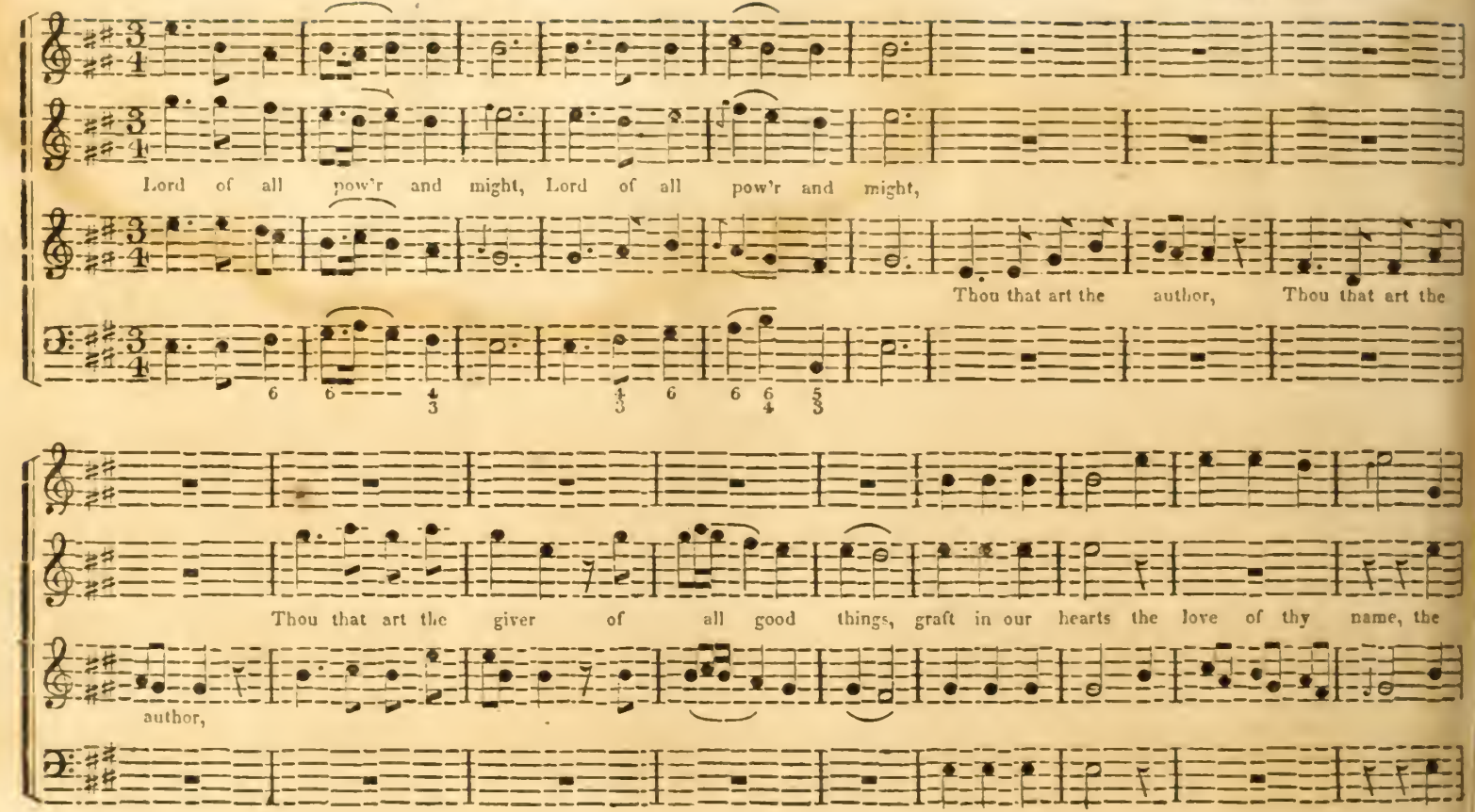
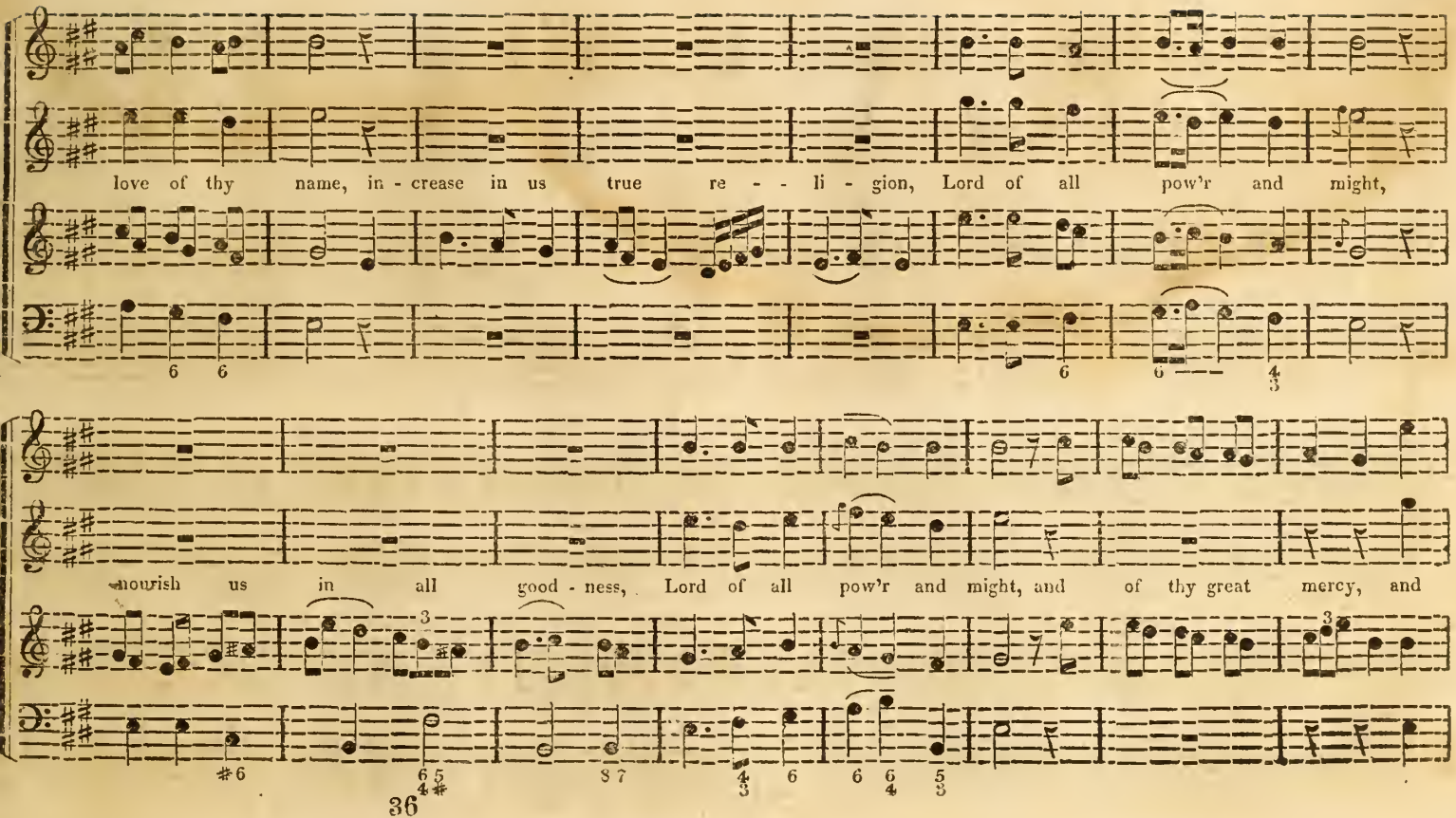
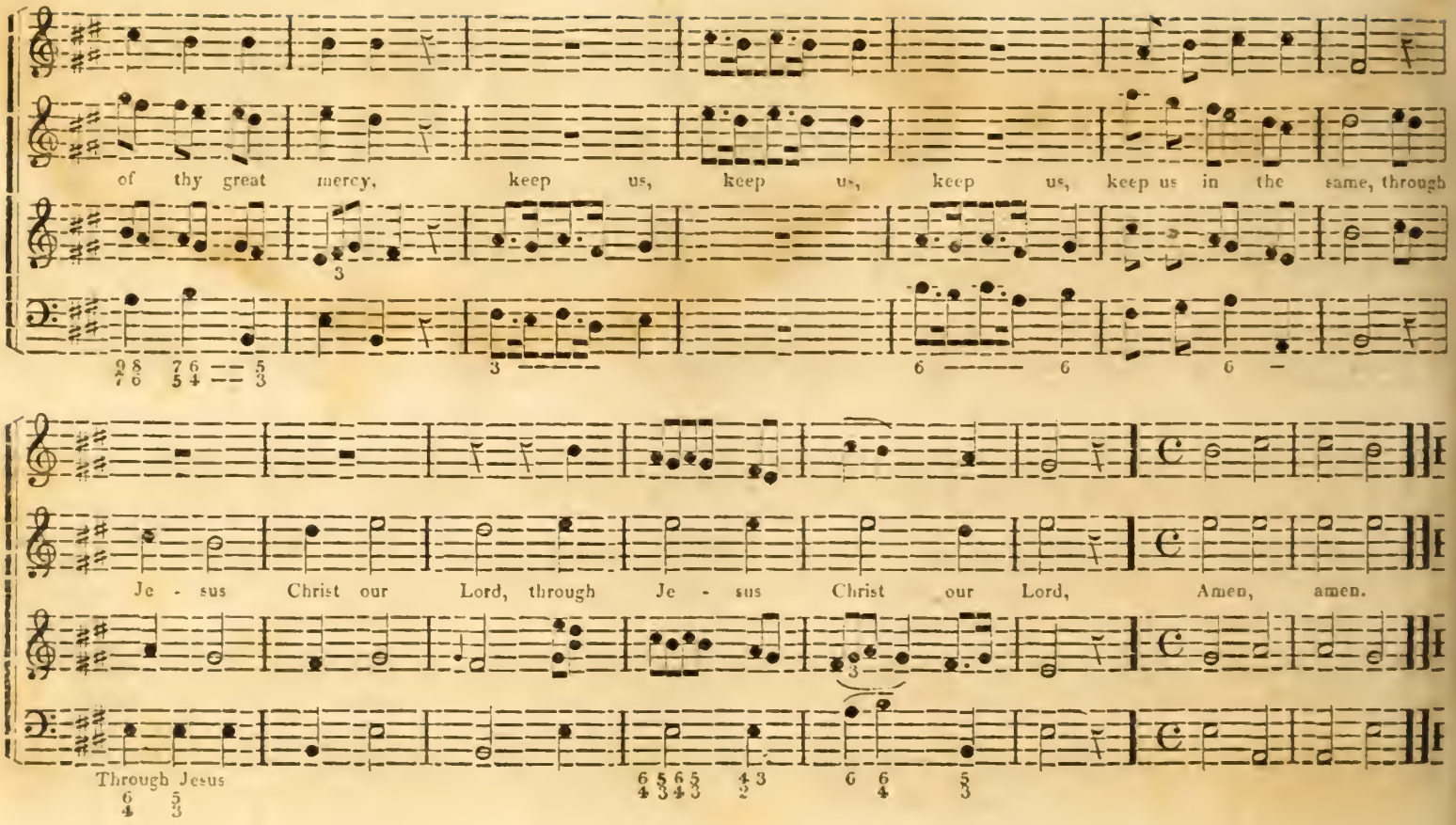
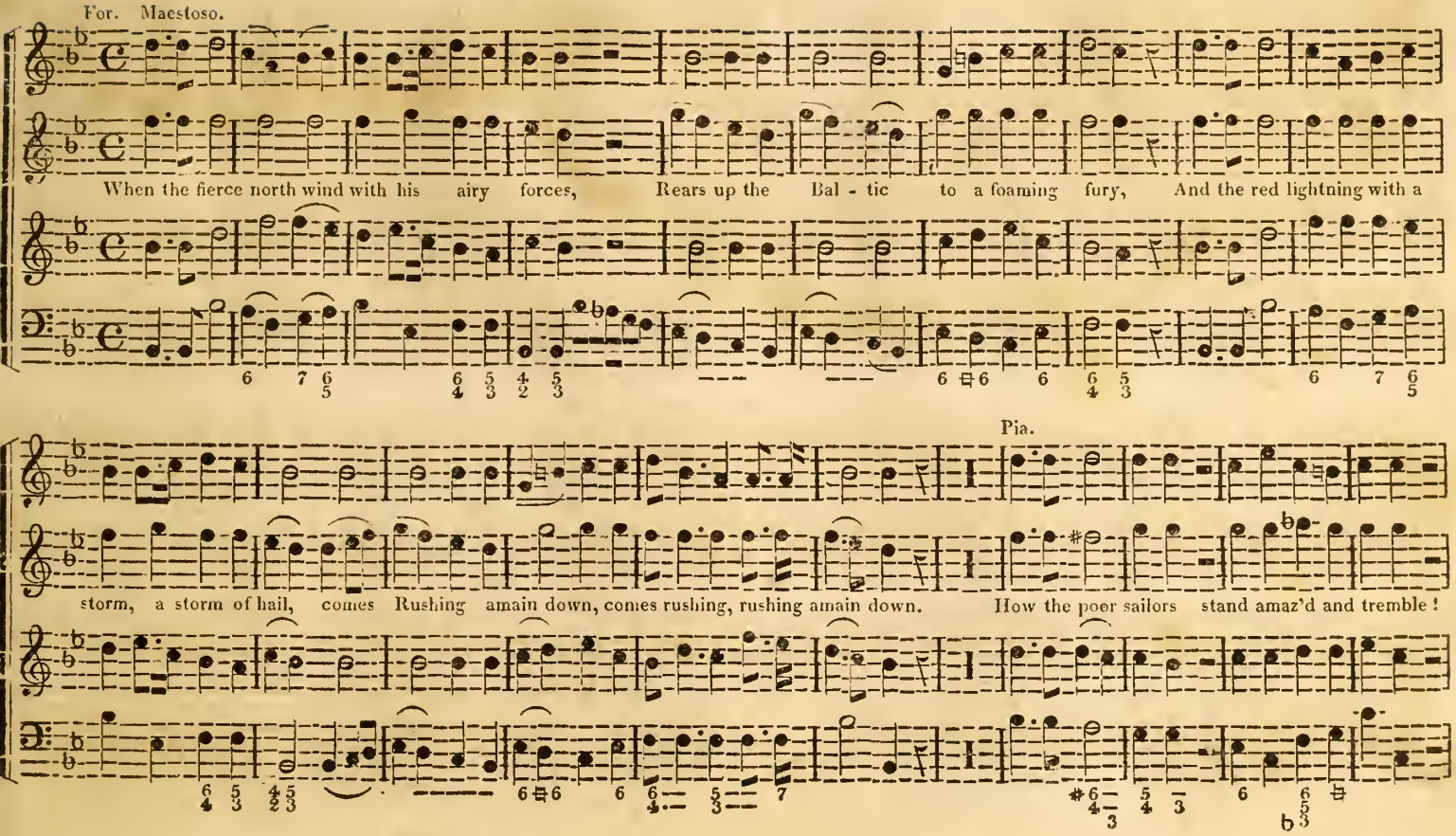
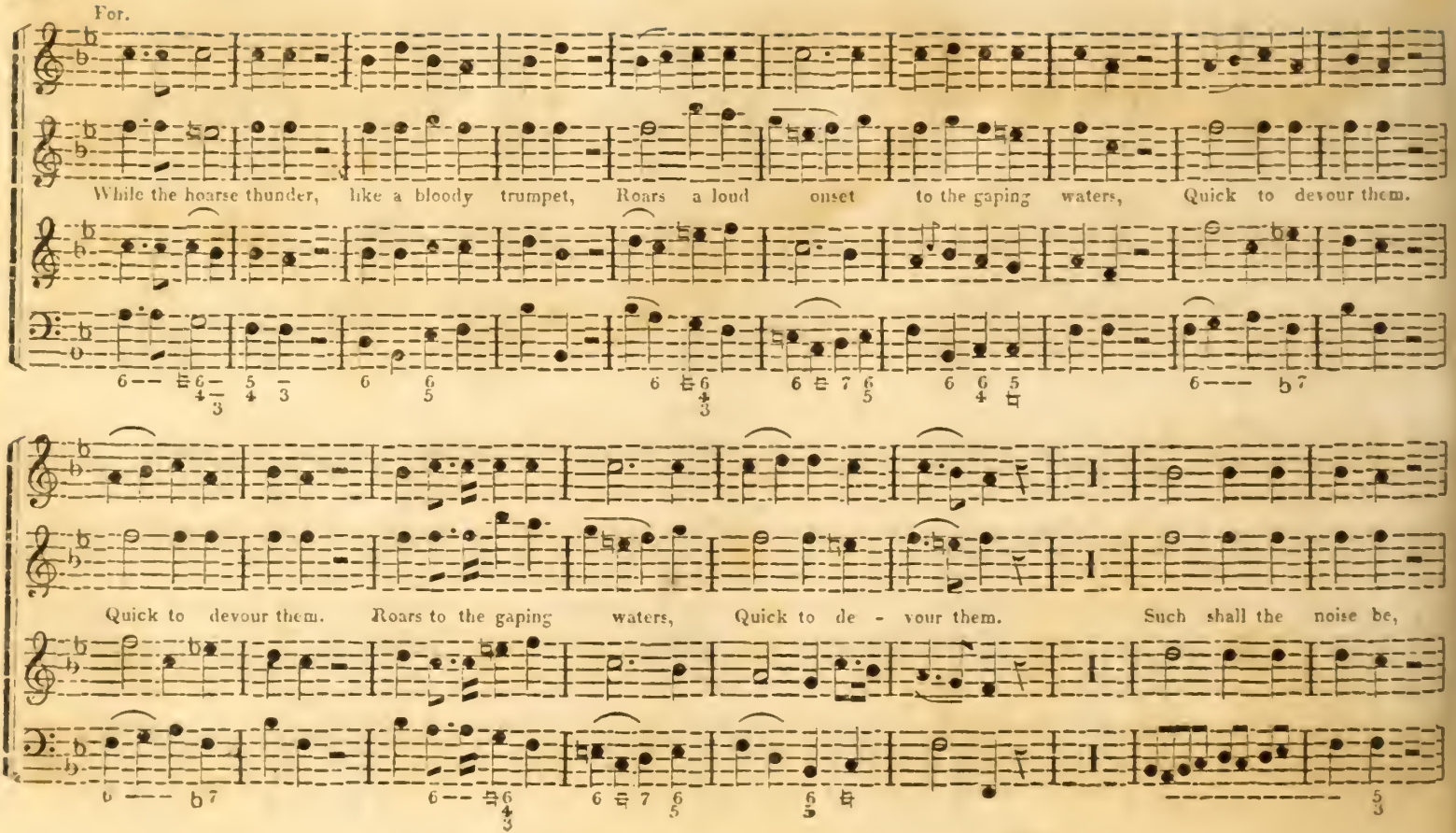

soul. Bless thou the Lord, bless thou the Lord, O my soul, bless, praise, O
Adagio.
Praise thou the Lord, Bless thou the Lord, Praise thou the Lord, A - - men.
Prai - - - - - - - - - - - - - - - - - - se thou the Lord,

Blessed, blessed be thou, Lord God of Isra - el, our Father, Blessed, blessed be thou, Lord,
God of Is - ra - el our Father, for ever and ever, for ev - er and ev - er, blessed, blessed be thou, Lord
Bless - - - ed, bless - - - ed,

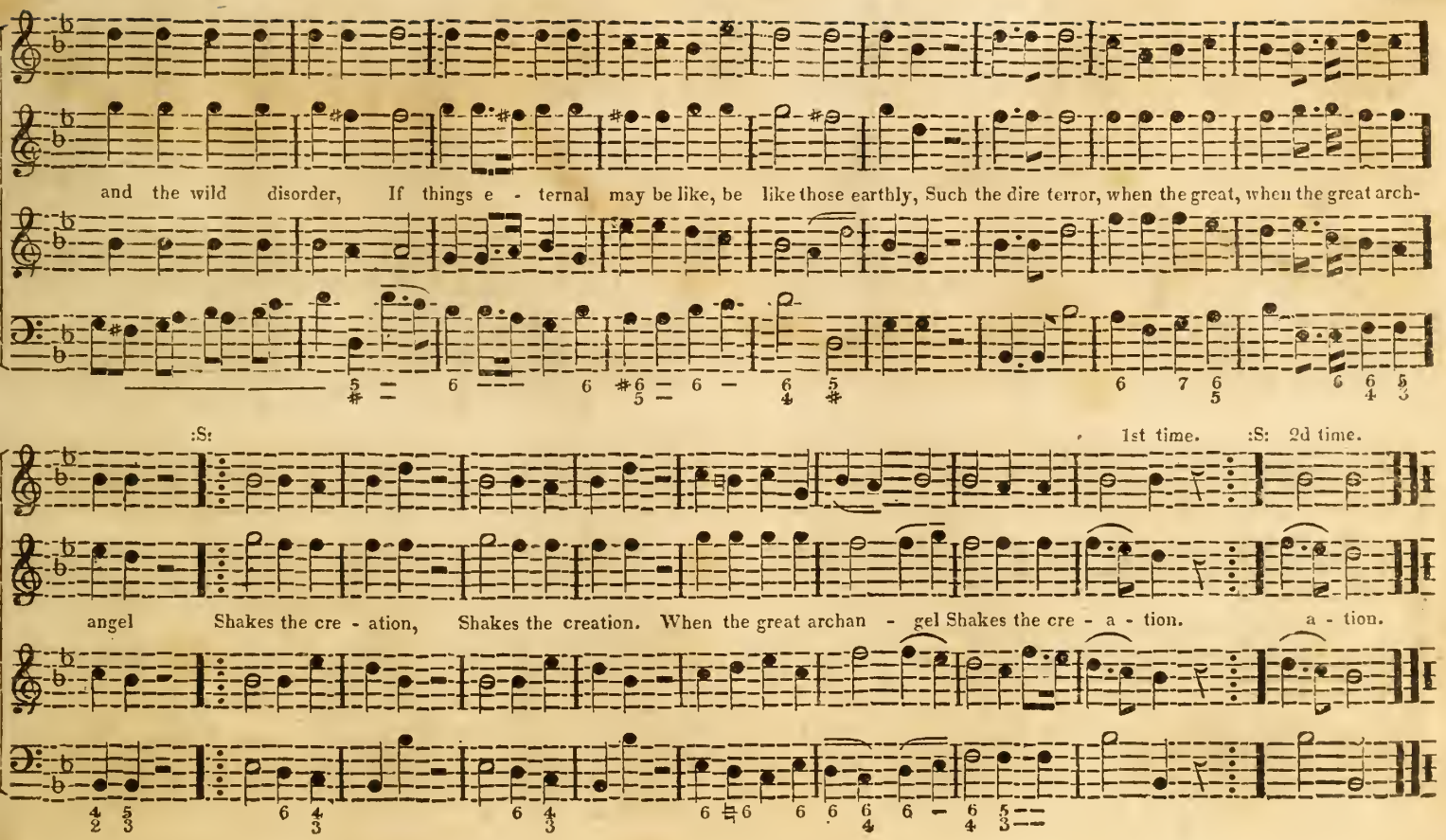

Bless - - - ed, bless - - - ed,
God of Is - ra - el our Father, for ever and ever, for ever and ever, Blessed, blessed be thou, Lord
Bless - - ed for ev - er and ev - er,
for ev - er and ev - er, for ev - - er,
God of Is - ra - el our Father, Bless - - ed for ev - er and ev - er, for ever and ever,
for ev - er and ev - er,
Bless - - ed for ev - er and ev - er,

Bless - - - ed, for ev - er,
Bless - ed, Blessed art thou, for ev - er and ev - er, for ever and ever.
for ev - er and ev - er,
for ev - er, for ev - er and ev - er, for ev - er,

Two voices.

Thine, O Lord, O Lord, is the greatness. Thine, O Lord, O Lord, is the greatness.
Org.

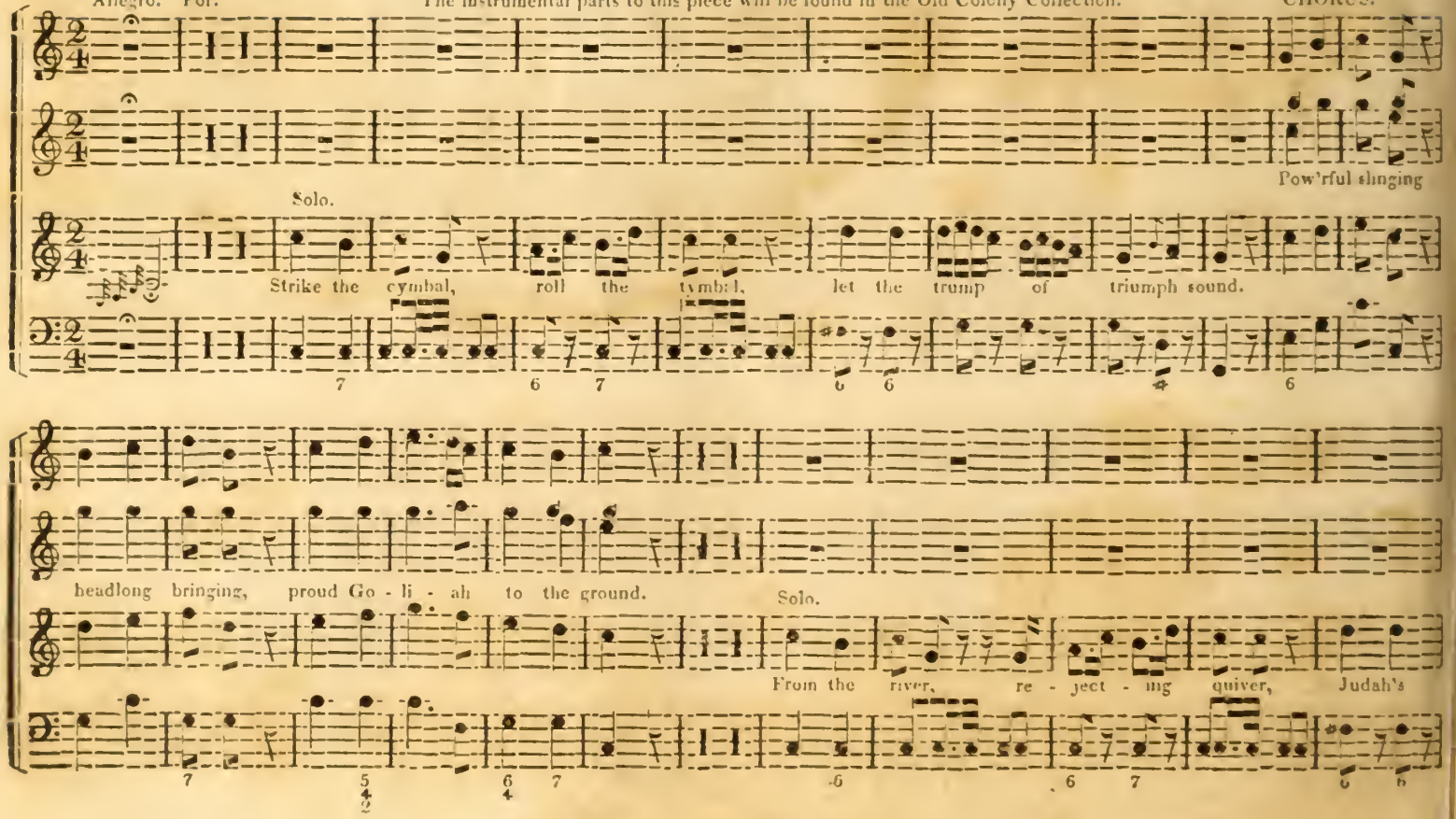

Tutti.
Thine, O Lord, O Lord, is the greatness, and the pow'r, and the glo - ry, and the vic - to - ry,
Voice.
and the maj - es - ty, and vic - to - ry and maj - es - ty. Thine, O Lord, thine, O Lord, is the
Voice
Org.
Org.

greatness and the pow'r, is the greatness and the pow'r, and the glo - ry, and the victory, and the majesty, the majesty, for all that
Organ.
Voice.
Organ.
Voice.
is in the heav'n, in the heav'n and the earth are thine: Thine is the kingdom, thine is the kingdom, O
For all that is in the heav'n,
Organ.
Voice.

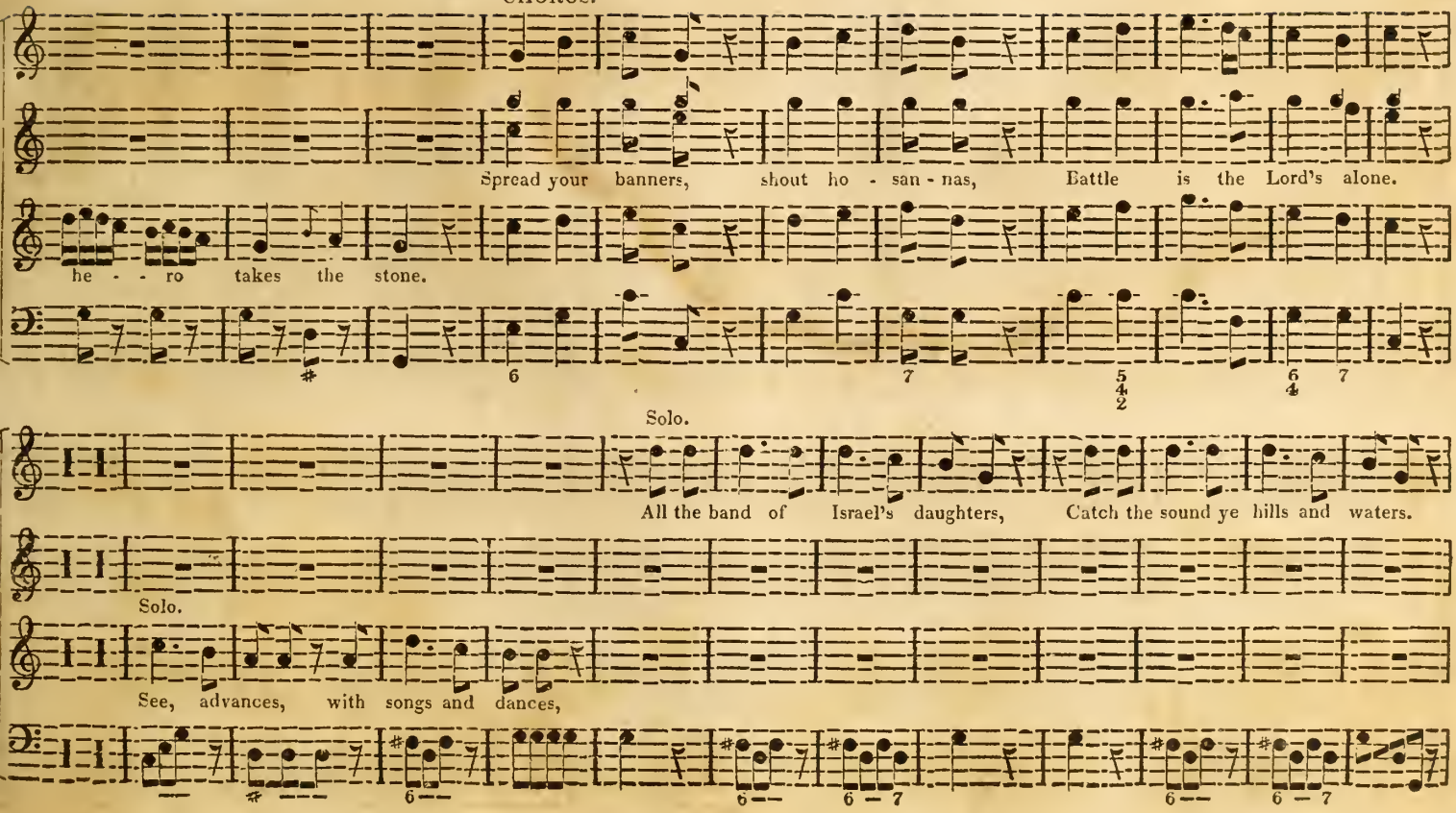
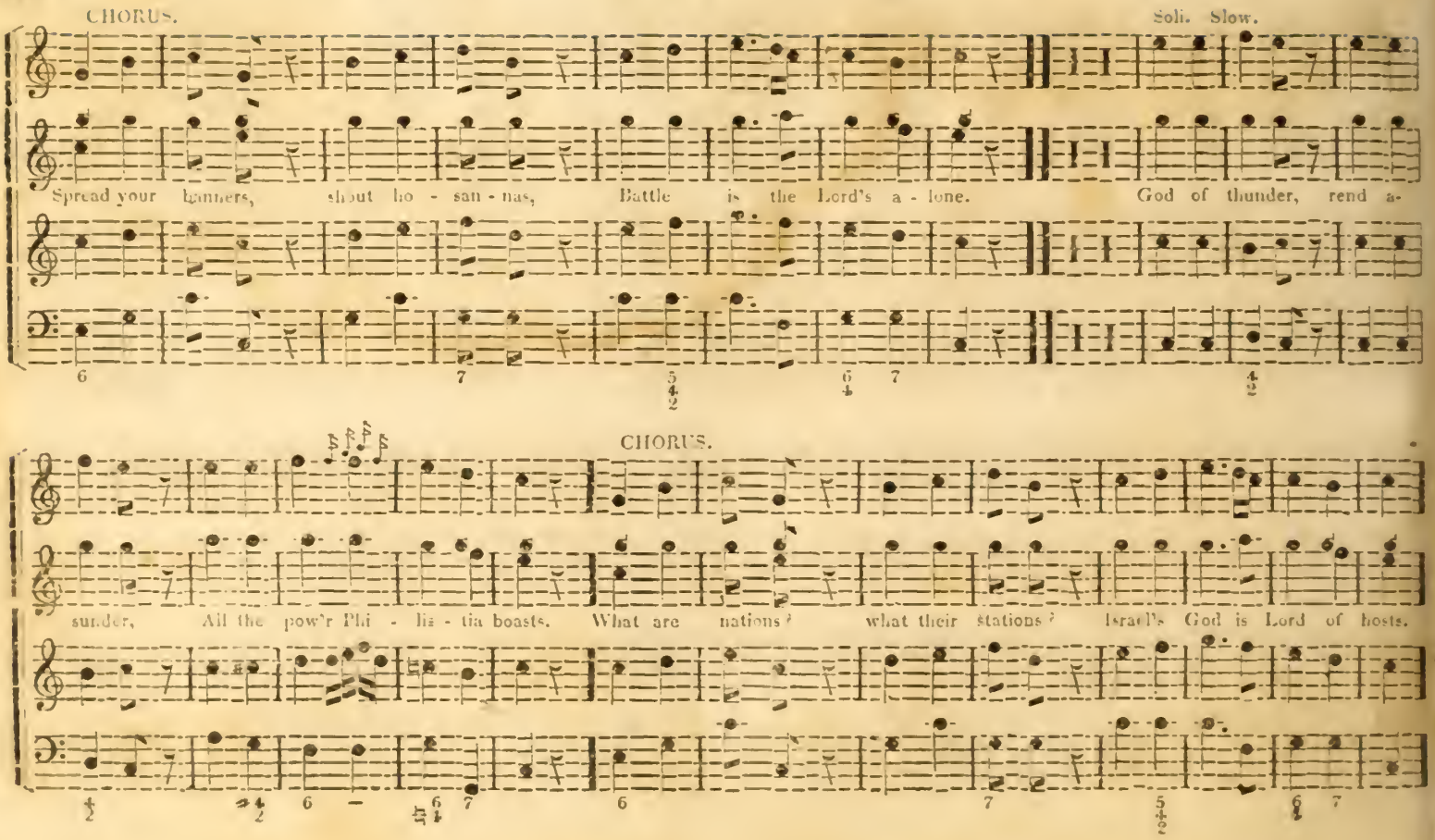

Lord, and thou art ex - alted as head over all, as head over all, as head, as head over all.
over all,
as head over all.
DUET.
Both riches and honour come of thee, come of thee, riches and honour come of thee,

And thou reignest, thou reignest, thou reignest over all; and in thine hand, in thine hand is
is pow'r,
And in thine hand it is to make great, and to give strength un - to all.
pow'r and might, and in thine hand it is to make great, to make great, and to give strength un - to all.

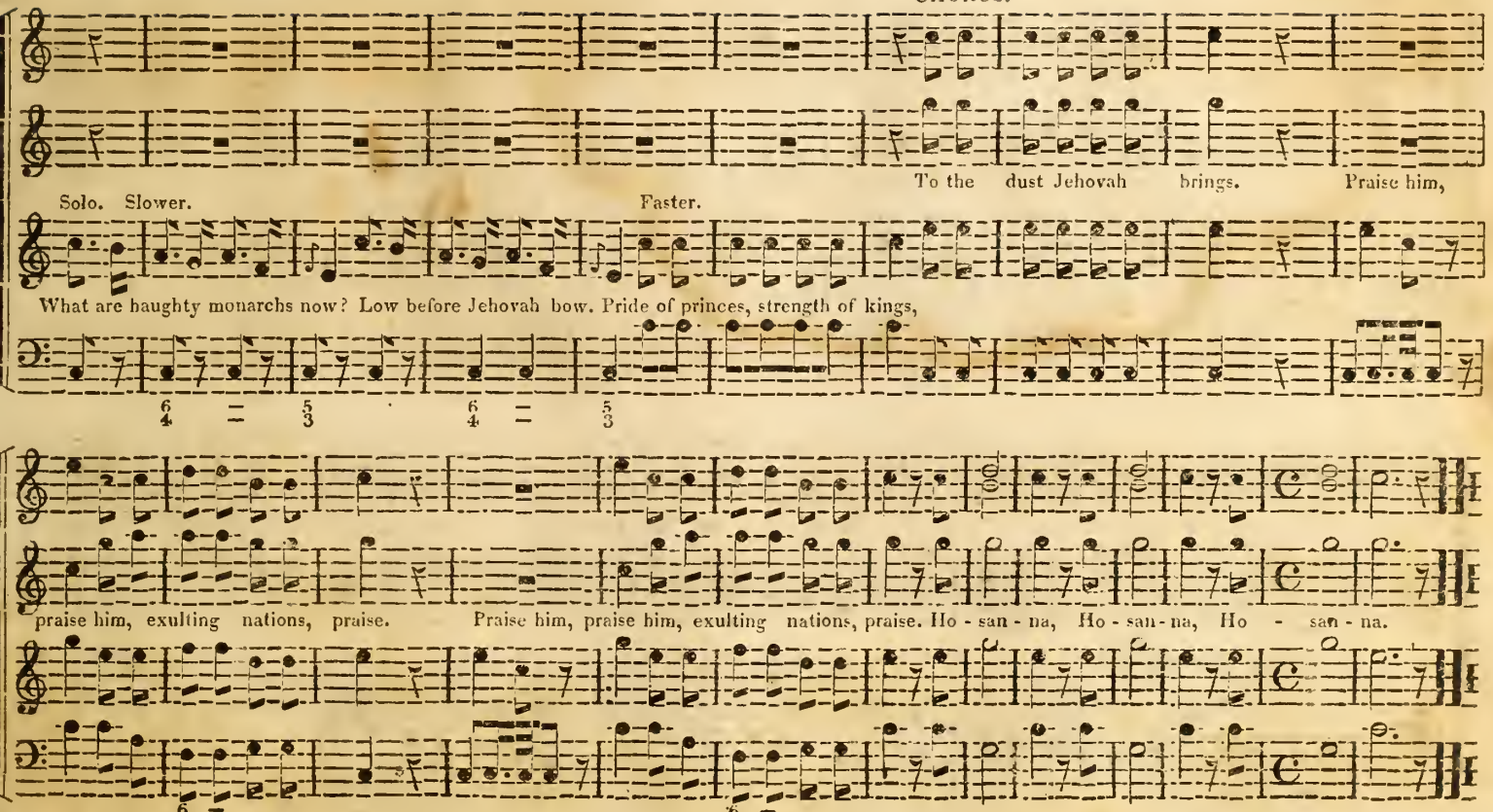
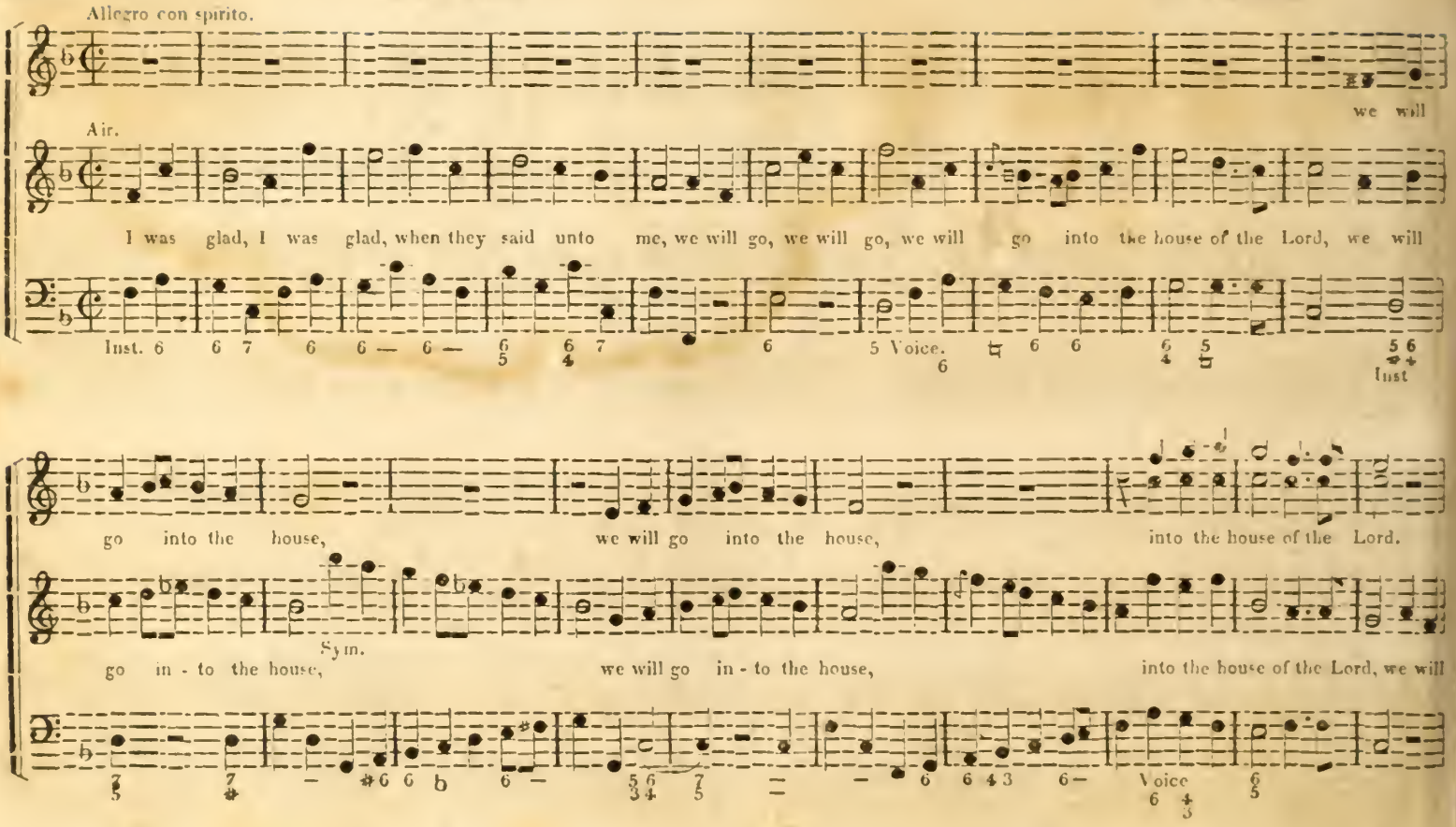
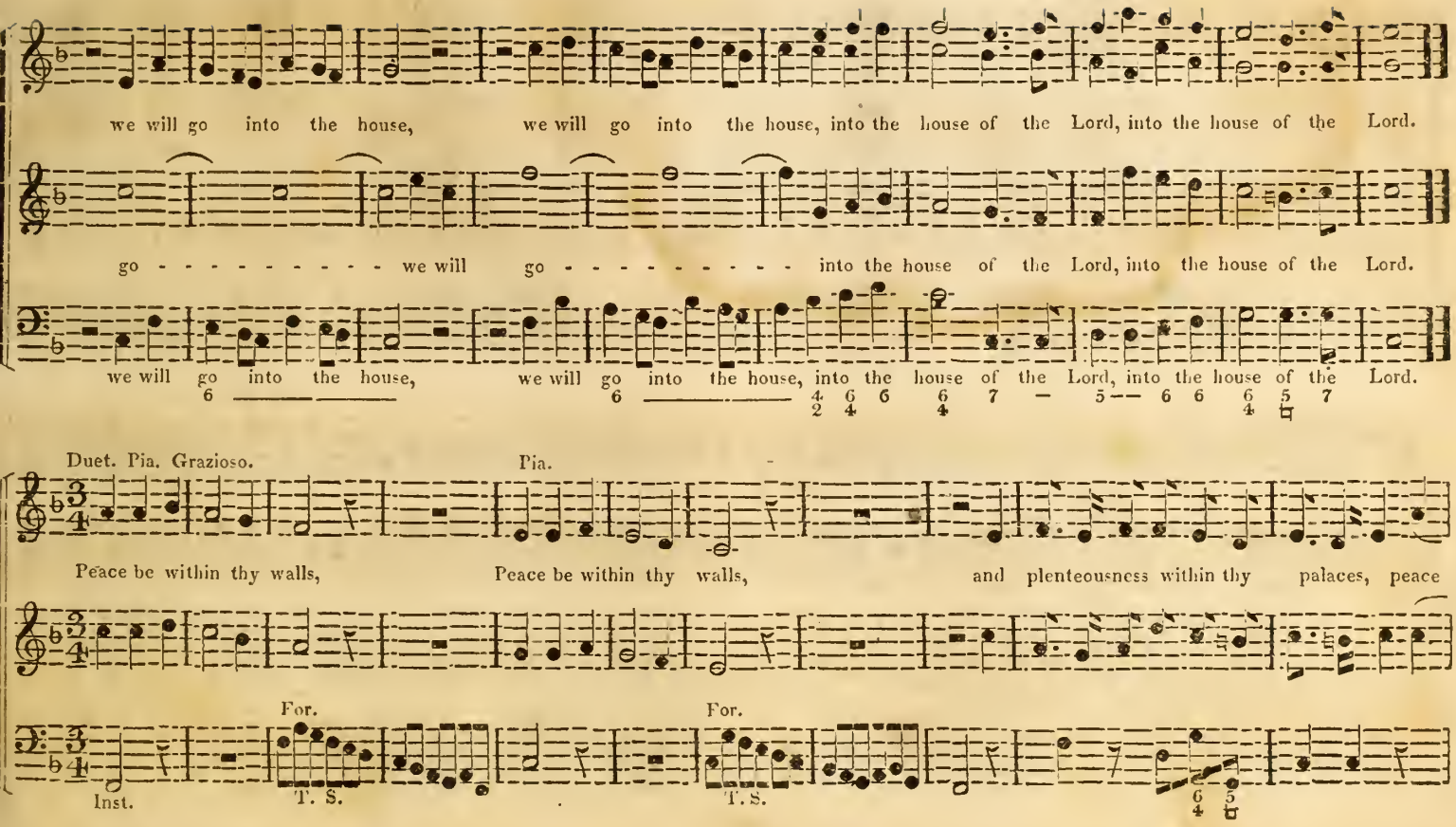
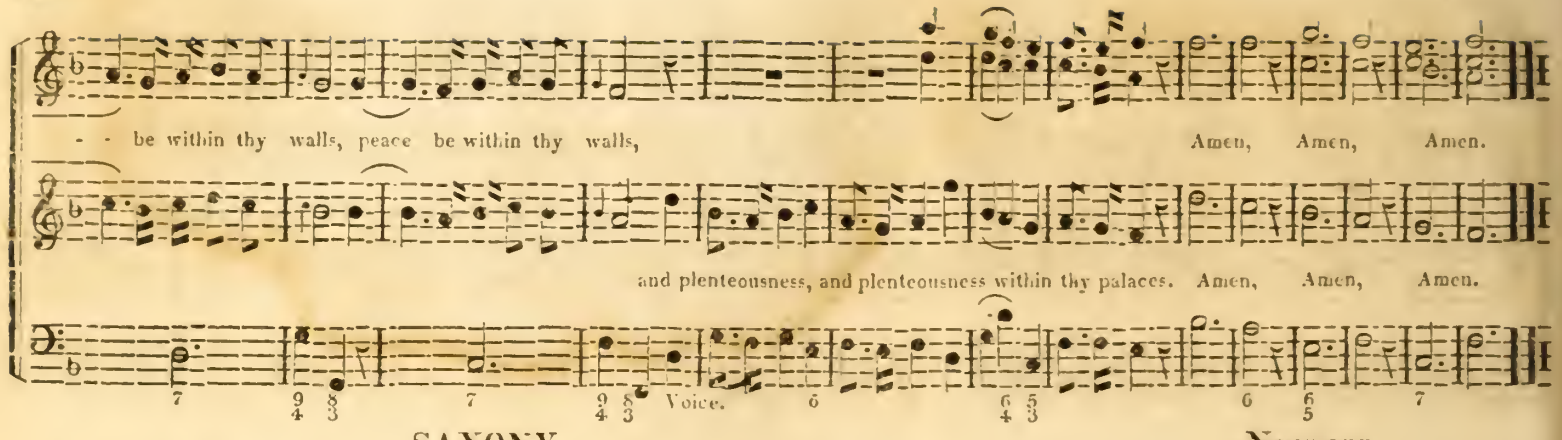
CHORUS.

we thank thee, we thank thee, O God, and prai - - - - -
Now therefore, our God, we thank thee, we thank thee, we thank thee, O God, we thank thee, O God,
we
we thank thee, we thank thee, O God,
- - - - - se thy glo - rious name, we thank thee, we thank thee, and
we thank thee, and prai - - - - - - - - - - - se thy glo - - rious
thank thee, and prai - - - - - - - - - - - se thy glo - rious name, we
we thank thee, and prai - - - - -
6
6

prai - - - - - - se thy name, we thank thee, we thank thee, and praise thy name, we thank thee, and prai - - - - -
name, we thank thee, and praise thy name, we
thank thee, and praise thy name, and praise thy name, and praise thy name,
- - - - - - se thy name, we thank thee, we thank thee, we thank thee, we thank thee, and
- - - se thy name, we thank thee, and
thank thee, and praise thy name, we thank thee, we thank thee, and praise thy glo - rious
we thank thee, we thank thee, and praise thy glo - rious name, we
praise thy name, we thank thee, we thank thee, we

prai - - - - - - - - - se thy glorious name, we thank thee, and praise thy glo - rious
name, we thank thee, and prai - - - - - se thy glorious
thank thee, we thank thee, and praise thy glo - rious
thank thee, we thank thee, and prai - - - - - - se thy glorious name, and prai - - - - - - - - se thy
Slow.
name, thy glorious name, we thank thee, we thank thee, O God, we thank thee, we thank thee, O God, and praise thy glorious name.

Lord of all pow'r and might, Lord of all pow'r and might,
Thou that art the author, Thou that art the
Thou that art the giver of all good things, graft in our hearts the love of thy name, the
author,

love of thy name, in - crease in us true re - - li - gion, Lord of all pow'r and might,
nourish us in all good - ness, Lord of all pow'r and might, and of thy great mercy, and

of thy great mercy, keep us, keep us, keep us, keep us in the same, through
Je - sus Christ our Lord, through Je - sus Christ our Lord, Amen, amen.
Through Jesus

For. Maestoso.
When the fierce north wind with his airy forces, Rears up the Bal - tic to a foaming fury, And the red lightning with a
Pia.
storm, a storm of hail, comes Rushing amain down, comes rushing, rushing amain down. How the poor sailors stand amaz'd and tremble!

For.
While the hoarse thunder, like a bloody trumpet, Roars a loud onset to the gaping waters, Quick to devour them.
Quick to devour them. Roars to the gaping waters, Quick to de - vour them. Such shall the noise be,


and the wild disorder, If things e - ternal may be like, be like those earthly, Such the dire terror, when the great, when the great arch-
:S:
1st time.
:S: 2d time.
angel Shakes the cre - ation, Shakes the creation. When the great archan - gel Shakes the cre - a - tion.
a - tion.

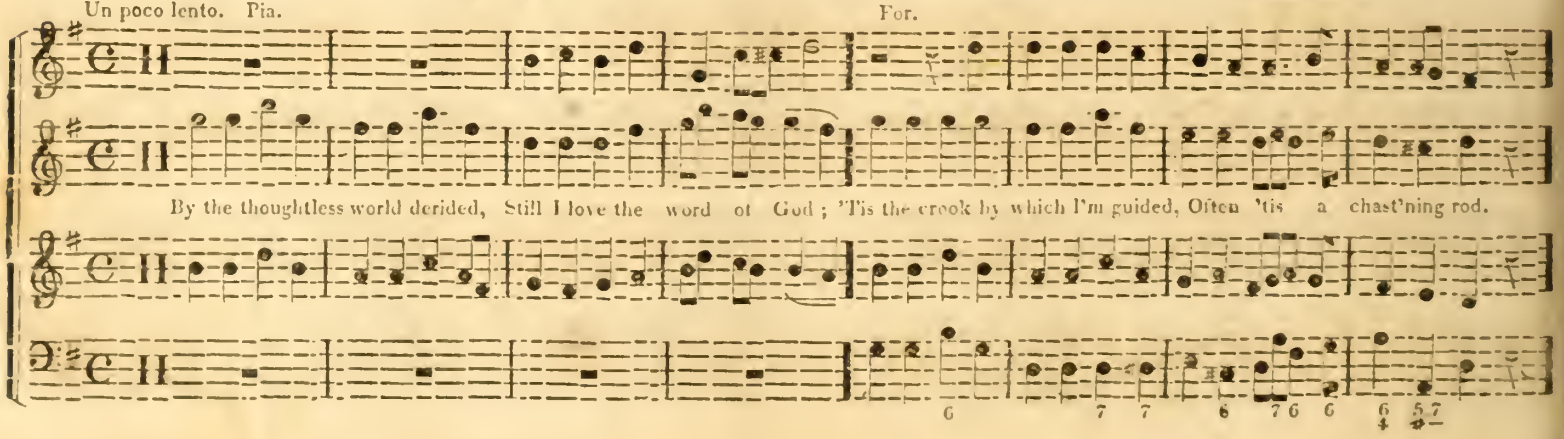
Allegro. For. The instrumental parts to this piece will be found in the Old Colony Collection. CHORUS.


Pow'rful singing
Solo.
Strike the cymbal, roll the tymbal, let the trump of triumph sound.
headlong bringing, proud Go - li - ah to the ground.
Solo.
From the river, re - ject - ing quiver, Judah's

CHORUS.

Spread your banners, shout ho - san - nas, Battle is the Lord's alone.
he - - ro takes the stone.
Solo.
All the band of Israel's daughters, Catch the sound ye hills and waters.
Solo.
See, advances, with songs and dances,

CHORUS.
Soli. Slow.
Spread your banners, shout ho - san - nas, Battle is the Lord's a - lone. God of thunder, rend a-
CHORUS.
sunder, All the pow'r Phi - lis - tia boasts. What are nations? what their stations? Israel's God is Lord of hosts.

CHORUS.

To the dust Jehovah brings. Praise him,
Solo. Slower.
Faster.
What are haughty monarchs now? Low before Jehovah bow. Pride of princes, strength of kings,
praise him, exulting nations, praise. Praise him, praise him, exulting nations, praise. Ho - san - na, Ho - san - na, Ho - san - na.

Allegro con spirito.
we will
Air.
I was glad, I was glad, when they said unto me, we will go, we will go, we will go into the house of the Lord, we will
Inst.
5 Voice.
Inst
go into the house, we will go into the house, into the house of the Lord.
Sym.
go in - to the house, we will go in - to the house, into the house of the Lord, we will
Voice

we will go into the house, we will go into the house, into the house of the Lord, into the house of the Lord.
go - - - - - - - - - - we will go - - - - - - - - - - into the house of the Lord, into the house of the Lord.
we will go into the house, we will go into the house, into the house of the Lord, into the house of the Lord.
Duet. Pia. Grazioso.
Pia.
Peace be within thy walls, Peace be within thy walls, and plenteousness within thy palaces, peace
For.
For.
Inst.
T. S.
T. S.

- - be within thy walls, peace be within thy walls, Amen, Amen, Amen.
and plenteousness, and plenteousness within thy palaces. Amen, Amen, Amen.
Voice.

SAXONY.

Naumann.

Un poco lento. Pia.
For.
By the thoughtless world derided, Still I love the word of God; 'Tis the crook by which I'm guided, Often 'tis a chast'ning rod.

Pia.

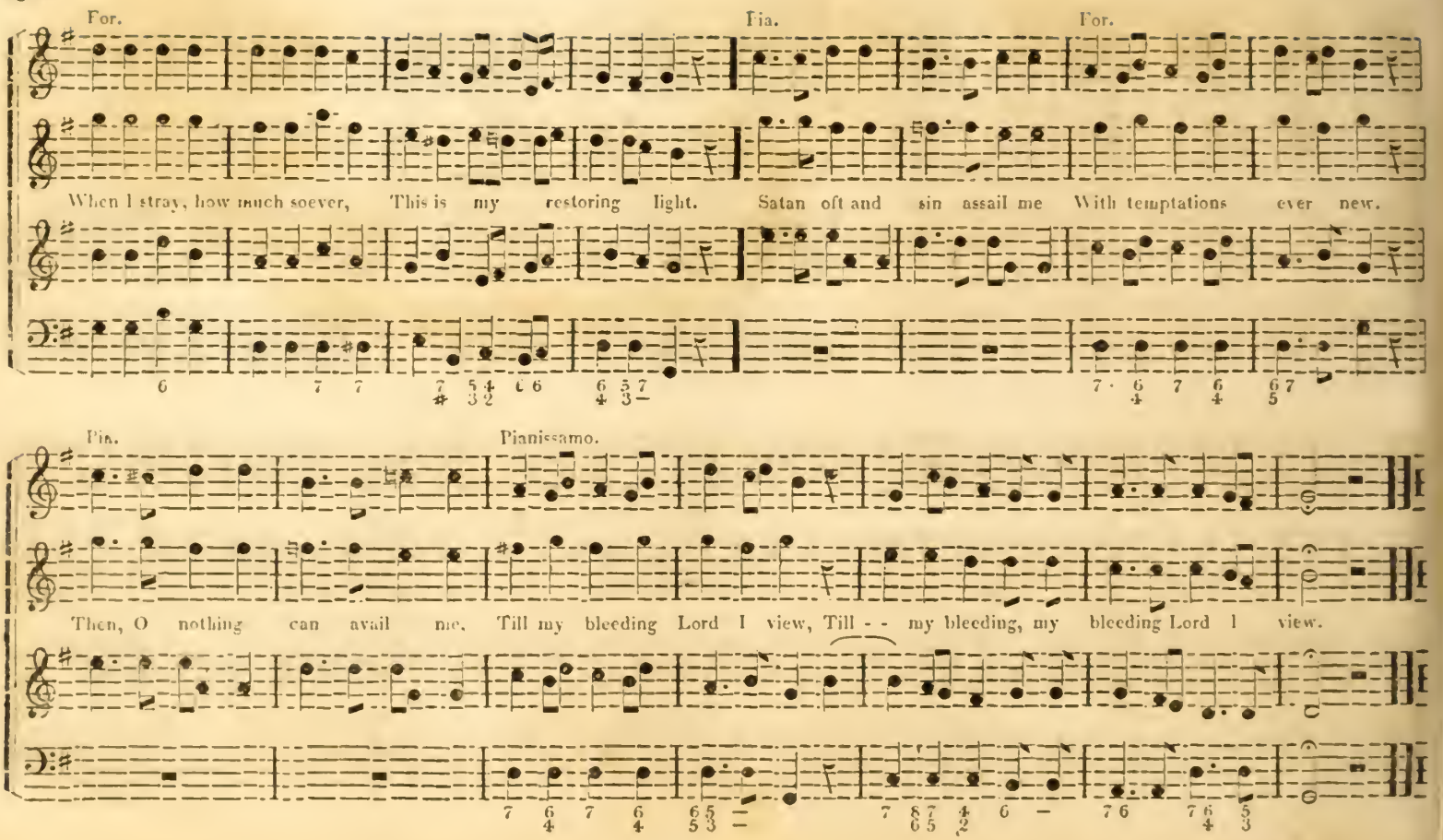
'Tis a sword that cuts asunder All my pride and van - i - ty. When abas'd I lie and wonder, That he spares a wretch like me.

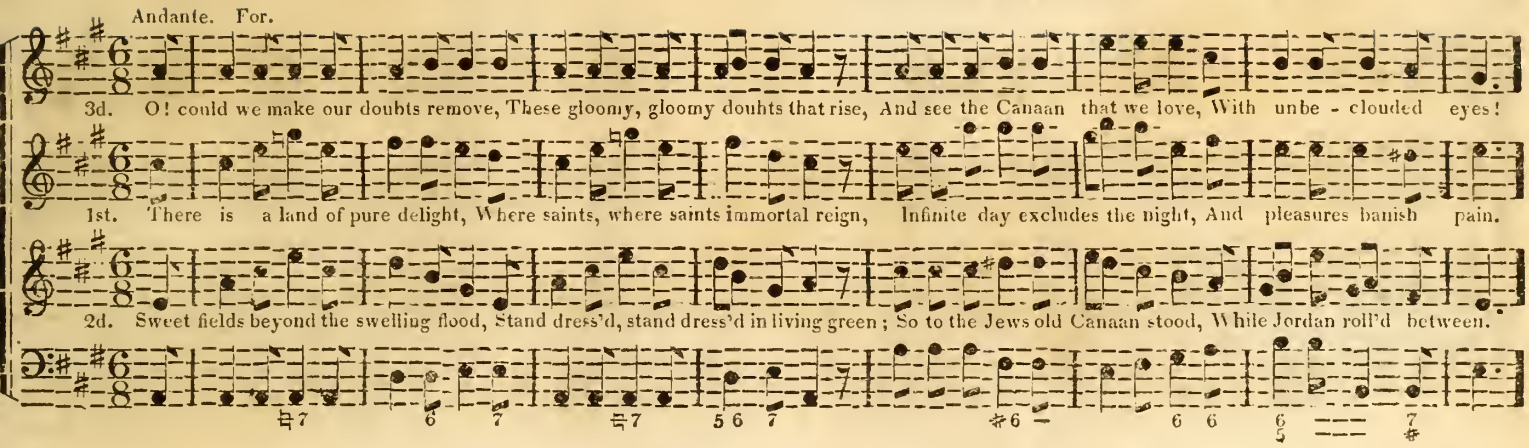
Pia.

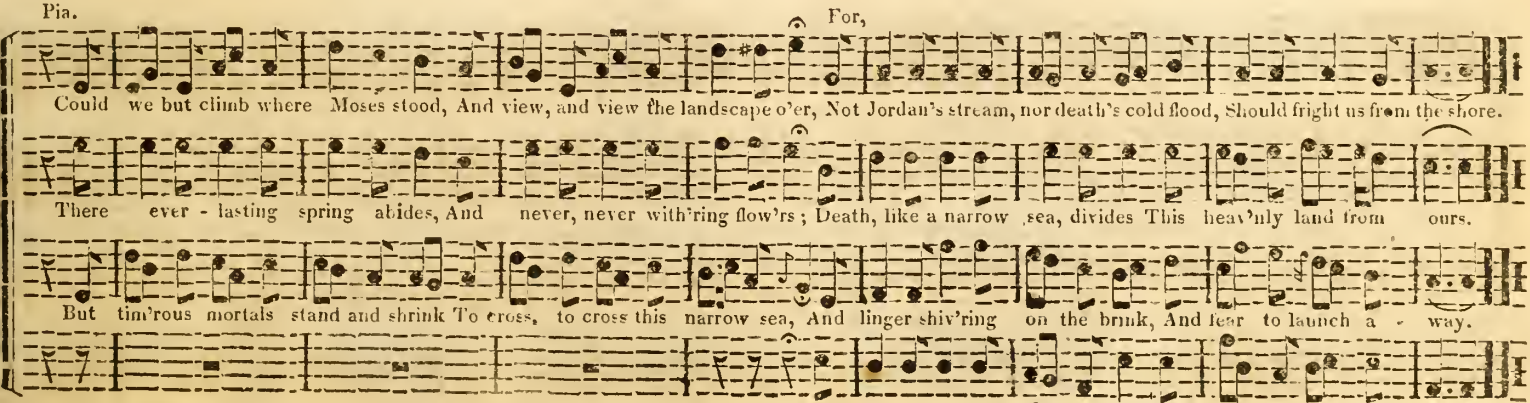
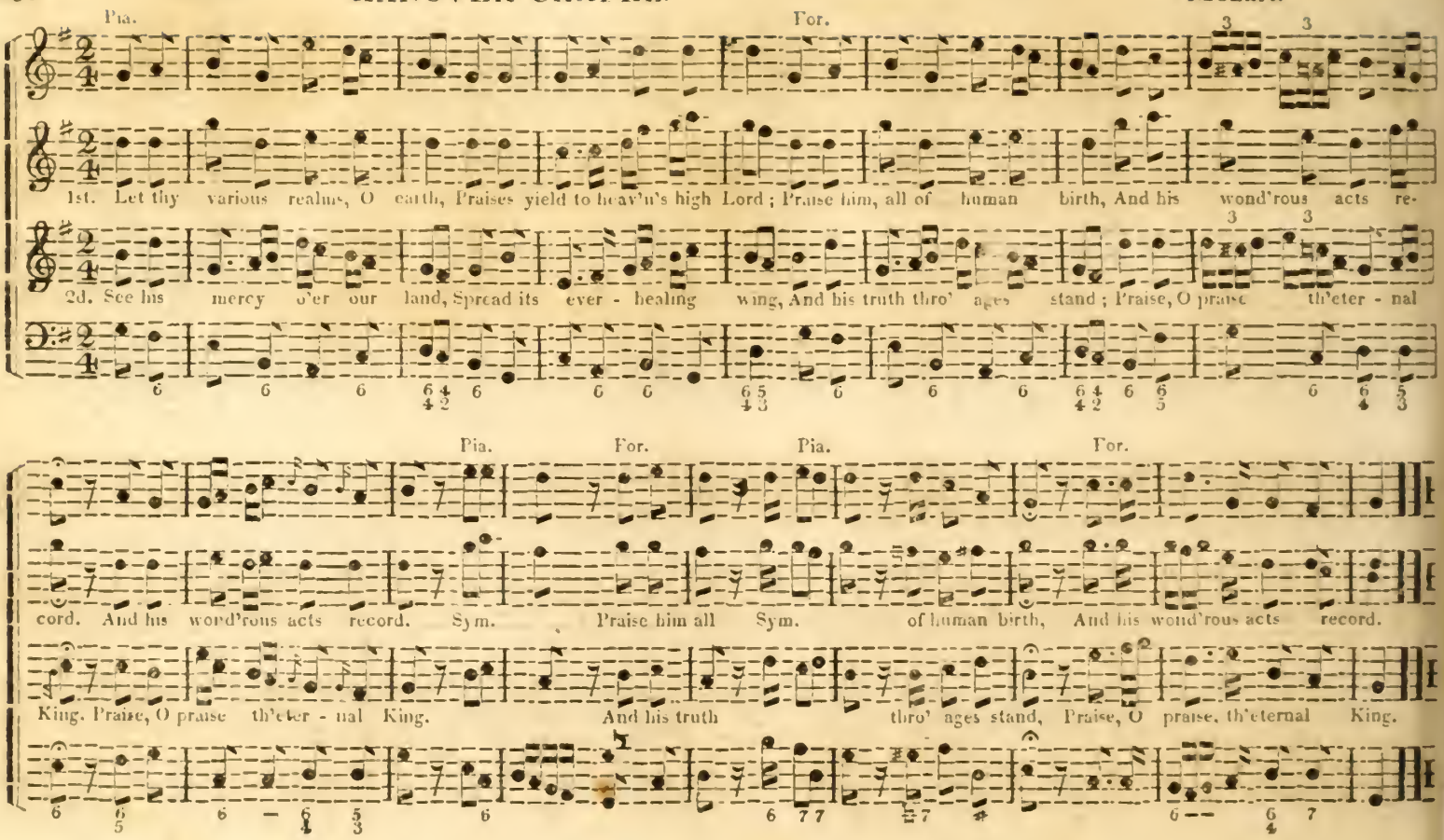
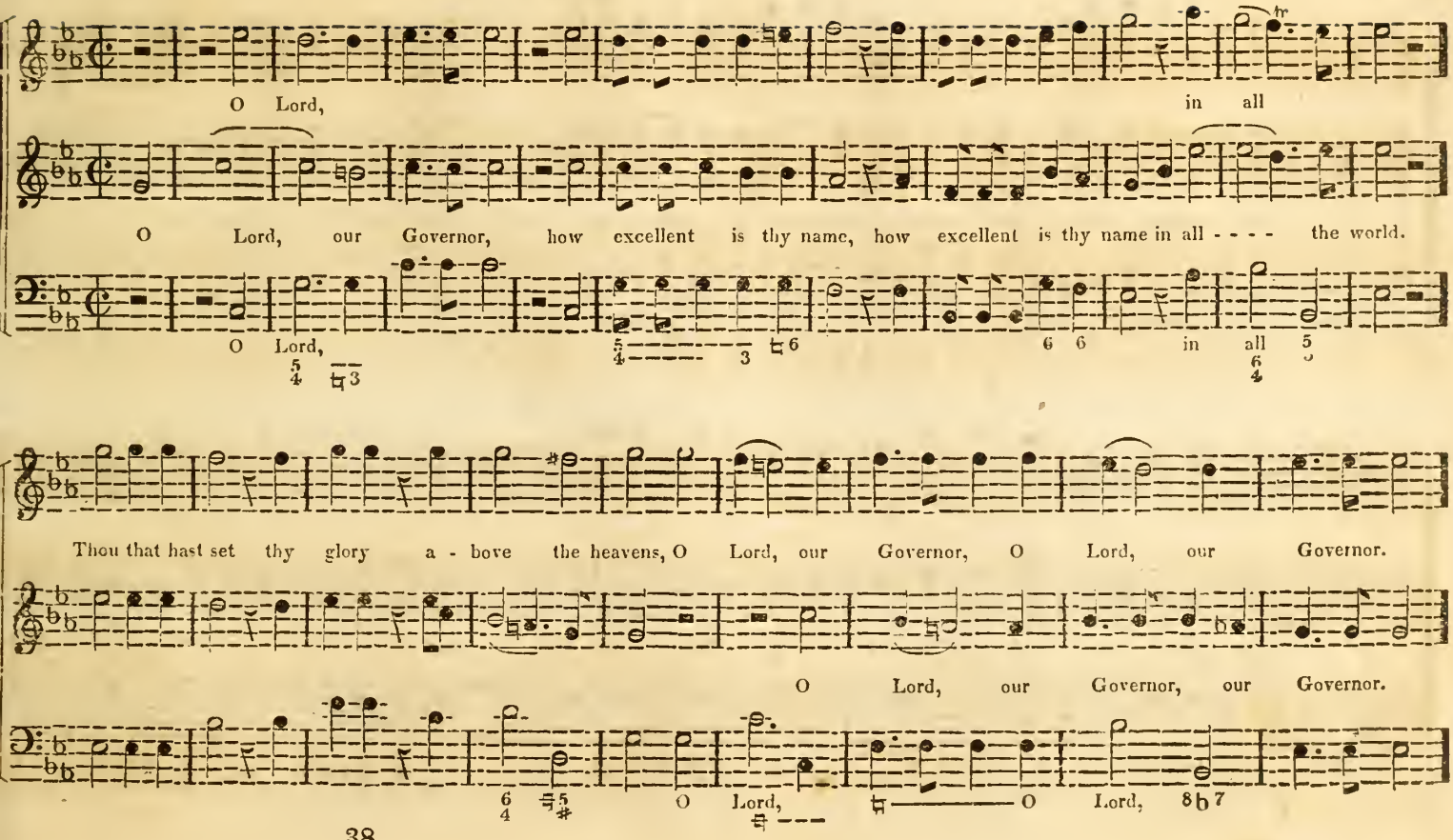
I lie, &c.

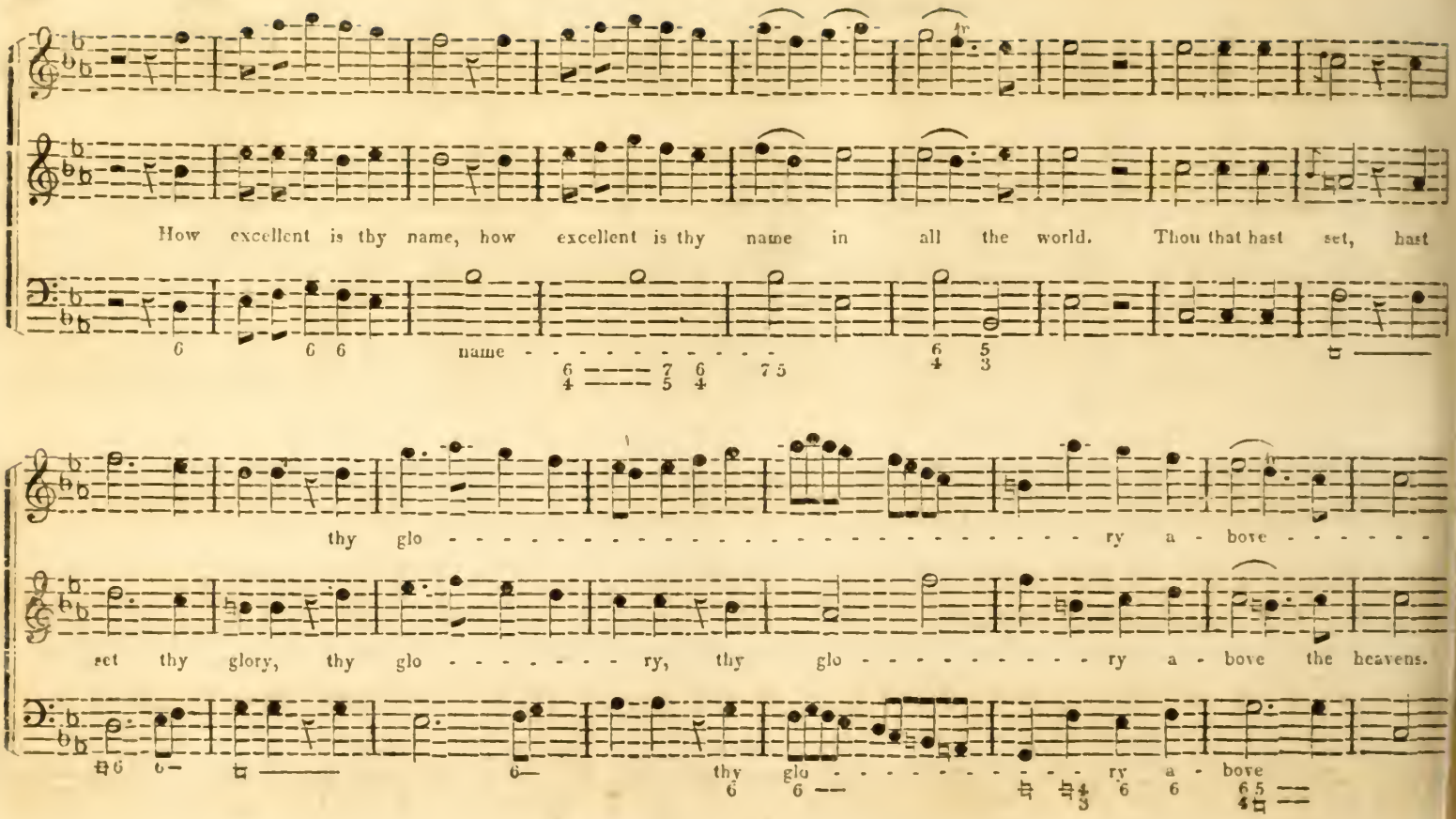
When abas'd I lie and wonder, That he spares a wretch like me. This confirms me when I waver; Sets my trembling judgment right.

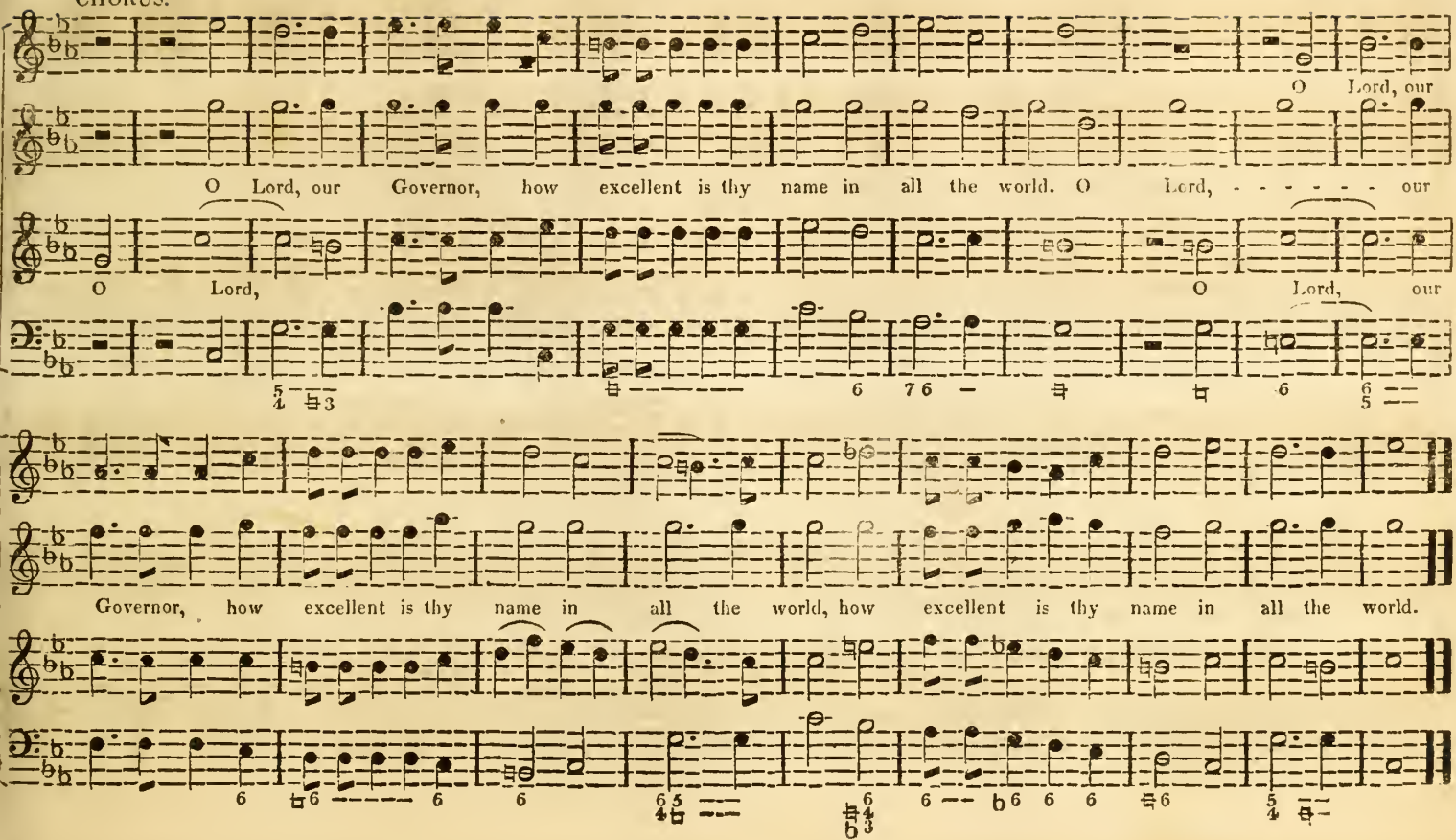
6 7 7 7 6 6 6 5 7

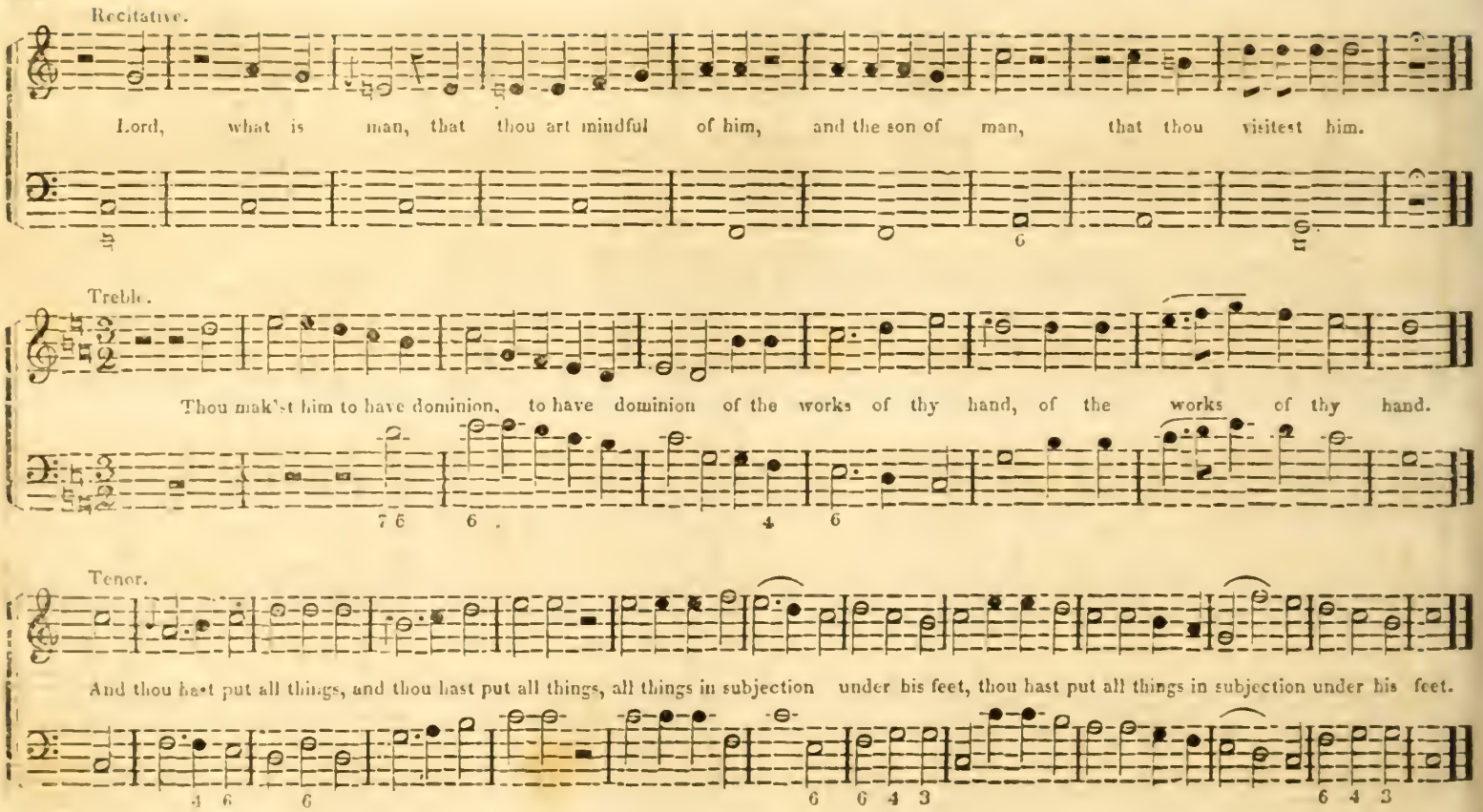
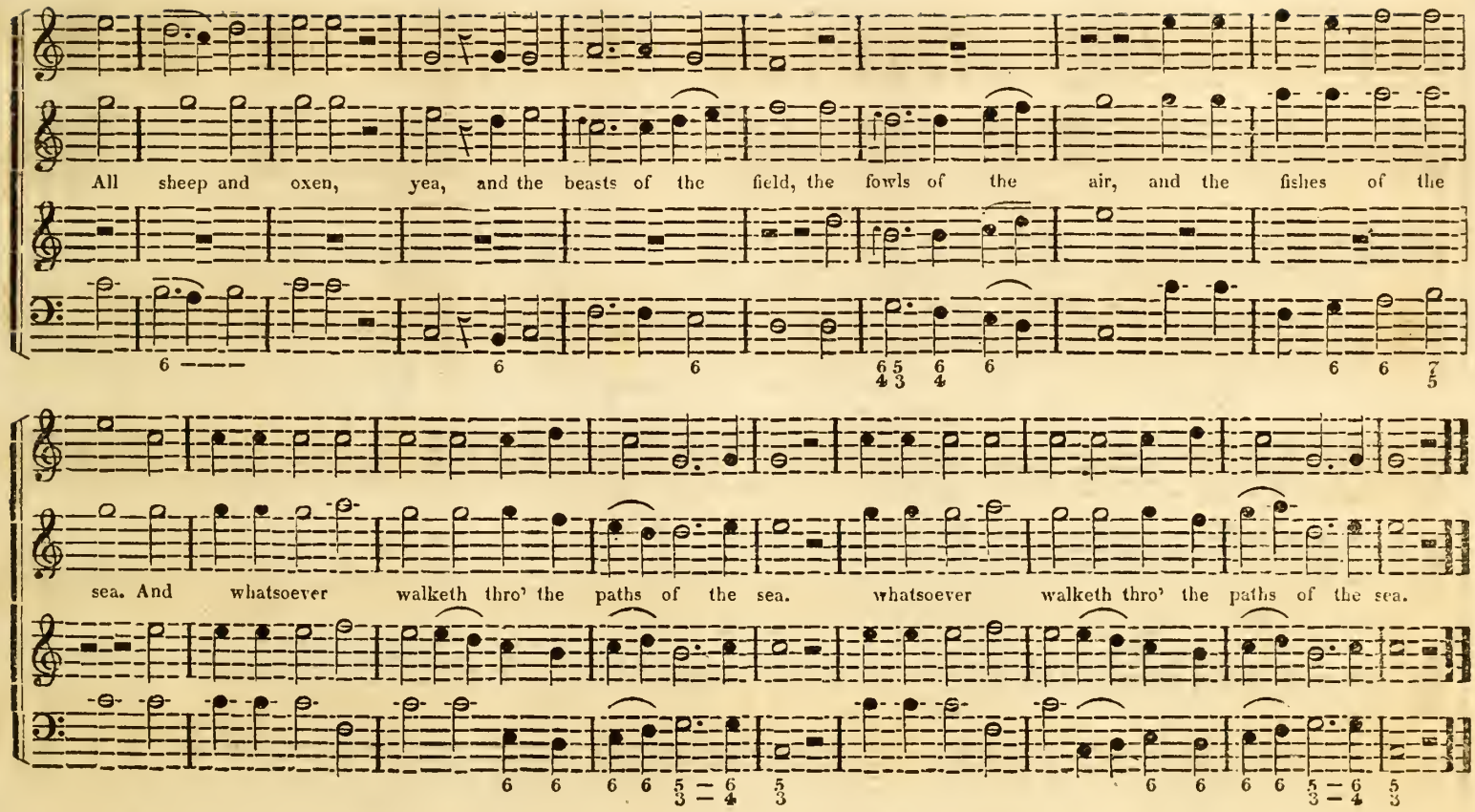

For.
Fia.
For.
When I stray, how much soever, This is my restoring light. Satan oft and sin assail me With temptations ever new.
Pia.
Pianissamo.
Then, O nothing can avail me. Till my bleeding Lord I view, Till - - my bleeding, my bleeding Lord I view.

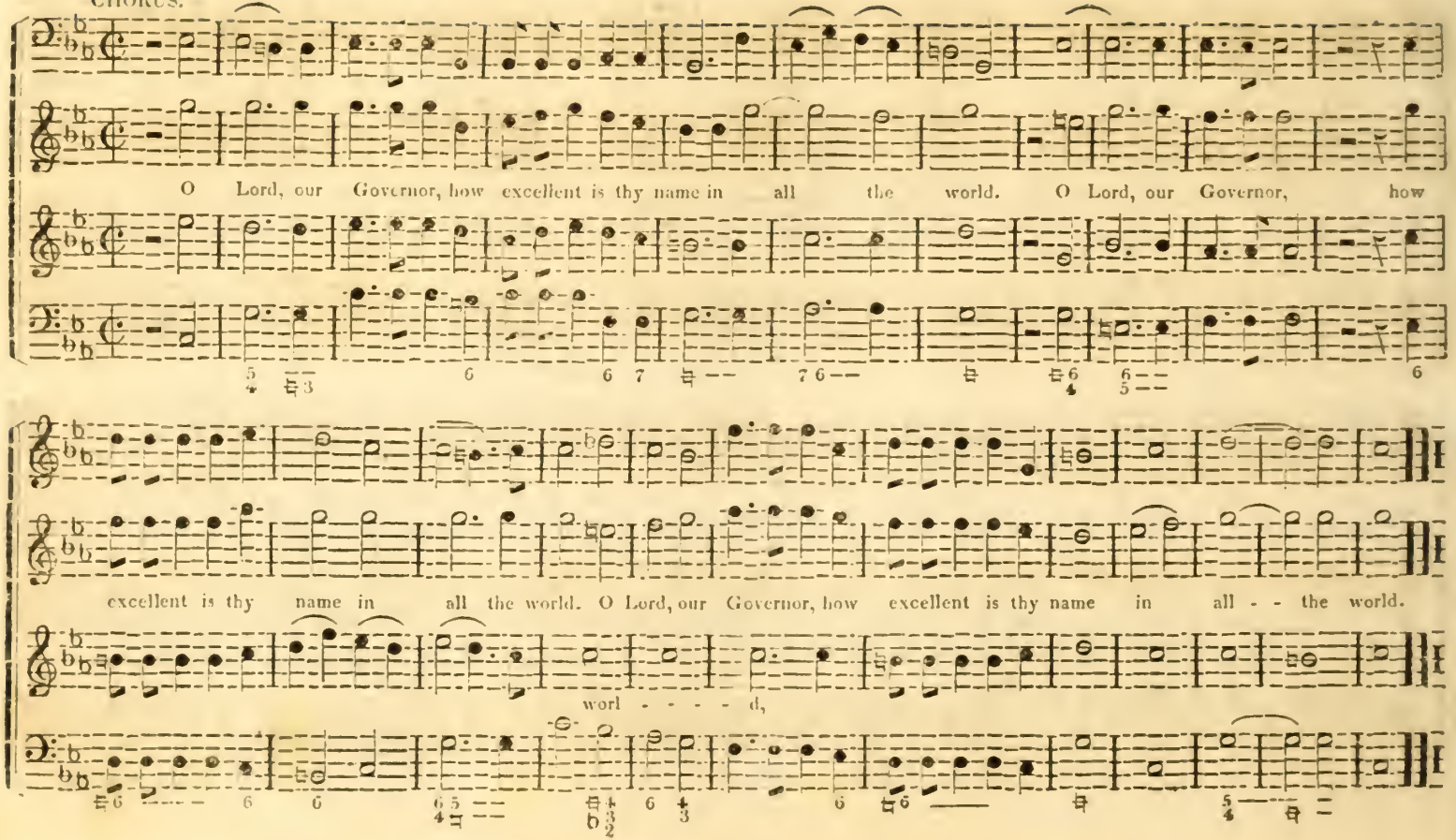
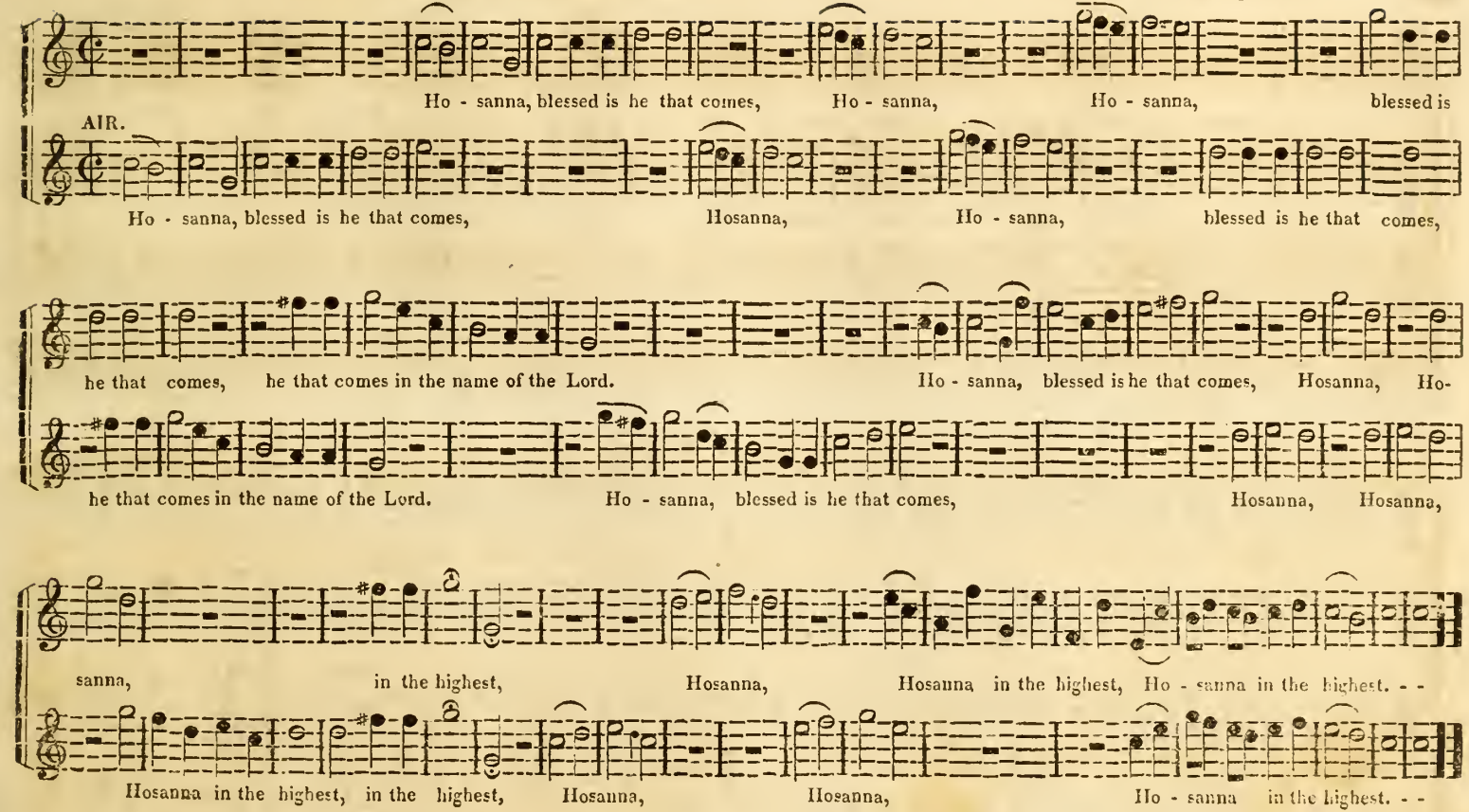
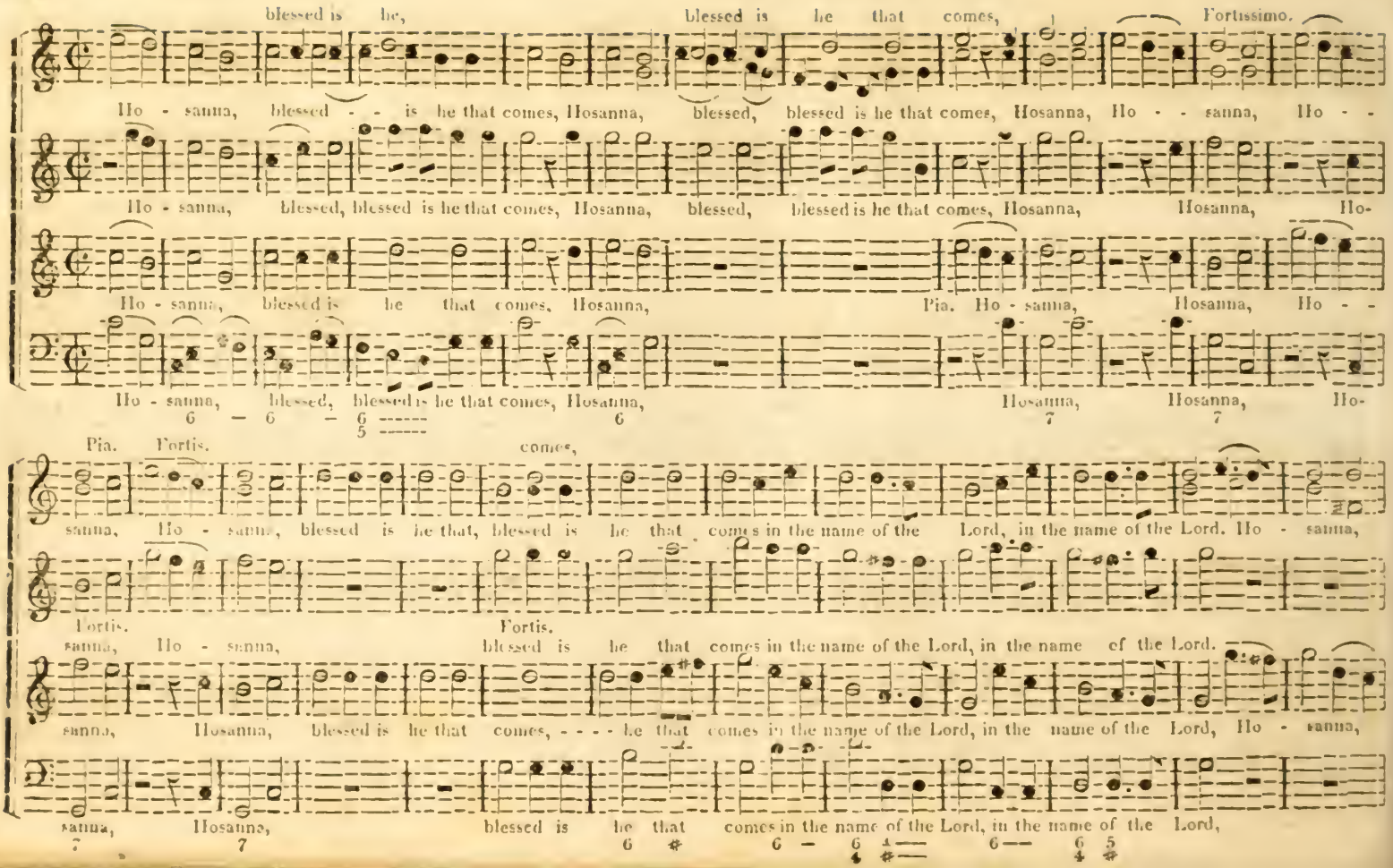
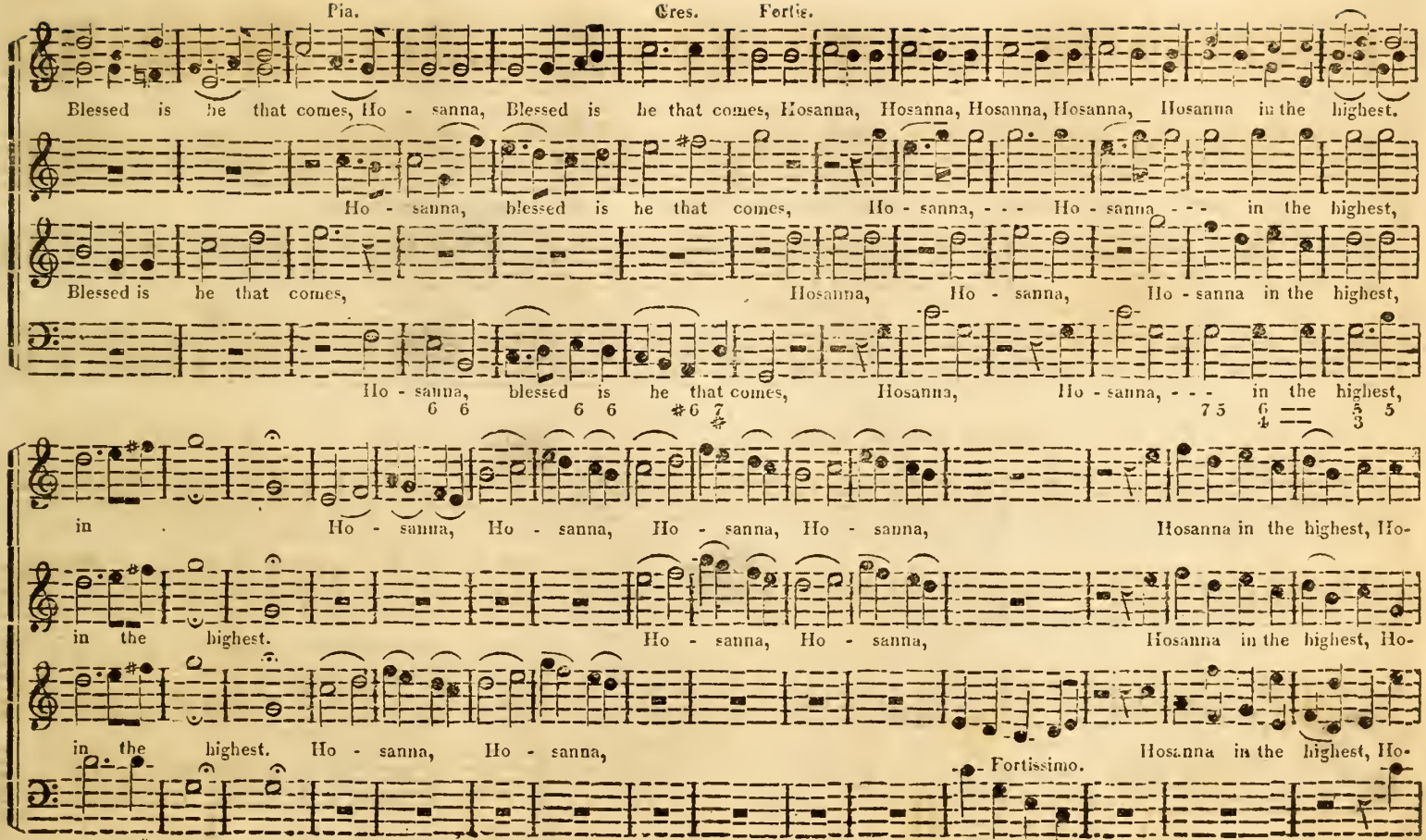

Andante. For.
3d. O! could we make our doubts remove, These gloomy, gloomy douhts that rise, And see the Canaan that we love, With unbe - clouded eyes!
1st. There is a land of pure delight, Where saints, where saints immortal reign, Infinite day excludes the night, And pleasures banish pain.
2d. Sweet fields beyond the swelling flood, Stand dress'd, stand dress'd in living green; So to the Jews old Canaan stood, While Jordan roll'd between.


Pia.
For,
Could we but climb where Moses stood, And view, and view the landscape o'er, Not Jordan's stream, nor death's cold flood, Should fright us from the shore.
There ever - lasting spring abides, And never, never with'ring flow'rs; Death, like a narrow sea, divides This heav'nly land from ours.
But tim'rous mortals stand and shrink To cross, to cross this narrow sea, And linger shiv'ring on the brink, And fear to launch a - way.

Pia.
For.
1st. Let thy various realms, O earth, Praises yield to heav'n's high Lord; Praise him, all of human birth, And his wond'rous acts re-
2d. See his mercy o'er our land, Spread its ever - healing wing, And his truth thro' ages stand; Praise, O praise th'eter - nal
Pia.
For.
Pia.
For.
cord. And his word'rous acts record. Sym. Praise him all Sym. of human birth, And his wond'rous acts record.
King. Praise, O praise th'eter - nal King. And his truth thro' ages stand, Praise, O praise, th'eternal King.

O Lord, in all
O Lord, our Governor, how excellent is thy name, how excellent is thy name in all - - - - the world.
O Lord, in all
Thou that hast set thy glory a - bove the heavens, O Lord, our Governor, O Lord, our Governor.
O Lord, our Governor, our Governor.
O Lord, O Lord,


How excellent is thy name, how excellent is thy name in all the world. Thou that hast set, hast
name
thy glo - ry a - bove
set thy glory, thy glo - - - - - - - ry, thy glo - - - - - - - - - - ry a - bove the heavens.
thy glo - - - - - - - - - - ry a - bove

CHORUS.

O Lord, our
O Lord, our Governor, how excellent is thy name in all the world. O Lord, our
O Lord,
O Lord, our
Governor, how excellent is thy name in all the world, how excellent is thy name in all the world.


Recitative.
Lord, what is man, that thou art mindful of him, and the son of man, that thou visitest him.
Treble.
Thou mak'st him to have dominion, to have dominion of the works of thy hand, of the works of thy hand.
Tenor.
And thou hast put all things, and thou hast put all things, all things in subjection under his feet, thou hast put all things in subjection under his feet.

All sheep and oxen, yea, and the beasts of the field, the fowls of the air, and the fishes of the
sea. And whatsoever walketh thro' the paths of the sea. whatsoever walketh thro' the paths of the sea.

CHORUS.

O Lord, our Governor, how excellent is thy name in all the world. O Lord, our Governor, how
excellent is thy name in all the world. O Lord, our Governor, how excellent is thy name in all - - the world.
worl - - - - d,

Ho - sanna, blessed is he that comes, Ho - sanna, Ho - sanna, blessed is
AIR.
Ho - sanna, blessed is he that comes, Hosanna, Ho - sanna, blessed is he that comes,
he that comes, he that comes in the name of the Lord. Ho - sanna, blessed is he that comes, Hosanna, Ho-
he that comes in the name of the Lord. Ho - sanna, blessed is he that comes, Hosanna, Hosanna,
sanna, in the highest, Hosanna, Hosanna in the highest, Ho - sanna in the highest. - -
Hosanna in the highest, in the highest, Hosanna, Hosanna, Ho - sanna in the highest. - -

blessed is he,
blessed is he that comes,
Fortissimo.
Ho - sanna, blessed - - is he that comes, Hosanna, blessed, blessed is he that comes, Hosanna, Ho - - sanna, Ho - -
Ho - sanna, blessed, blessed is he that comes, Hosanna, blessed, blessed is he that comes, Hosanna, Hosanna, Ho-
Ho - sanna, blessed is he that comes, Hosanna, Pia. Ho - sanna, Hosanna, Ho - -
Ho - sanna, blessed, blessed is he that comes, Hosanna, Hosanna, Hosanna, Ho-
6 — 6 — 6 6 7 7
5
Pia. Fortis. comes,
sanna, Ho - sanna, blessed is he that, blessed is he that comes in the name of the Lord, in the name of the Lord. Ho - sanna,
Fortis. Fortis.
sanna, Ho - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord.
sanna, Hosanna, blessed is he that comes, - - - - he that comes in the name of the Lord, in the name of the Lord, Ho - sanna,
sanna, Hosanna, blessed is he that comes in the name of the Lord, in the name of the Lord,
7 7 6 6 — 6 6 — 6 5
4 4

Pia.
Cres.
Fortig.
Blessed is he that comes, Ho - sanna, Blessed is he that comes, Hosanna, Hosanna, Hosanna, Hosanna, Hosanna in the highest.
Ho - sanna, blessed is he that comes, Ho - sanna, - - - Ho - sanna - - - in the highest,
Blessed is he that comes, Hosanna, Ho - sanna, Ho - sanna in the highest,
Ho - sanna, blessed is he that comes, Hosanna, Ho - sanna, - - - in the highest,
in Ho - sanna, Ho - sanna, Ho - sanna, Ho - sanna, Hosanna in the highest, Ho-
in the highest. Ho - sanna, Ho - sanna, Hosanna in the highest, Ho-
in the highest. Ho - sanna, Ho - sanna, Hosanna in the highest, Ho-
Fortissimo.

For.

sanna in the highest, Ho - sanna in the high - est, Ho - sanna in the high - - est.

sanna in the high - est. Ho - sanna in the highest, Ho - sanna in the high - - - est.

sanna in the high - est, Ho - sanna in the high - est, Ho - sanna in the high - - - est.

THE LAST DAY.

Whitaker.

Larghetto. Pia.

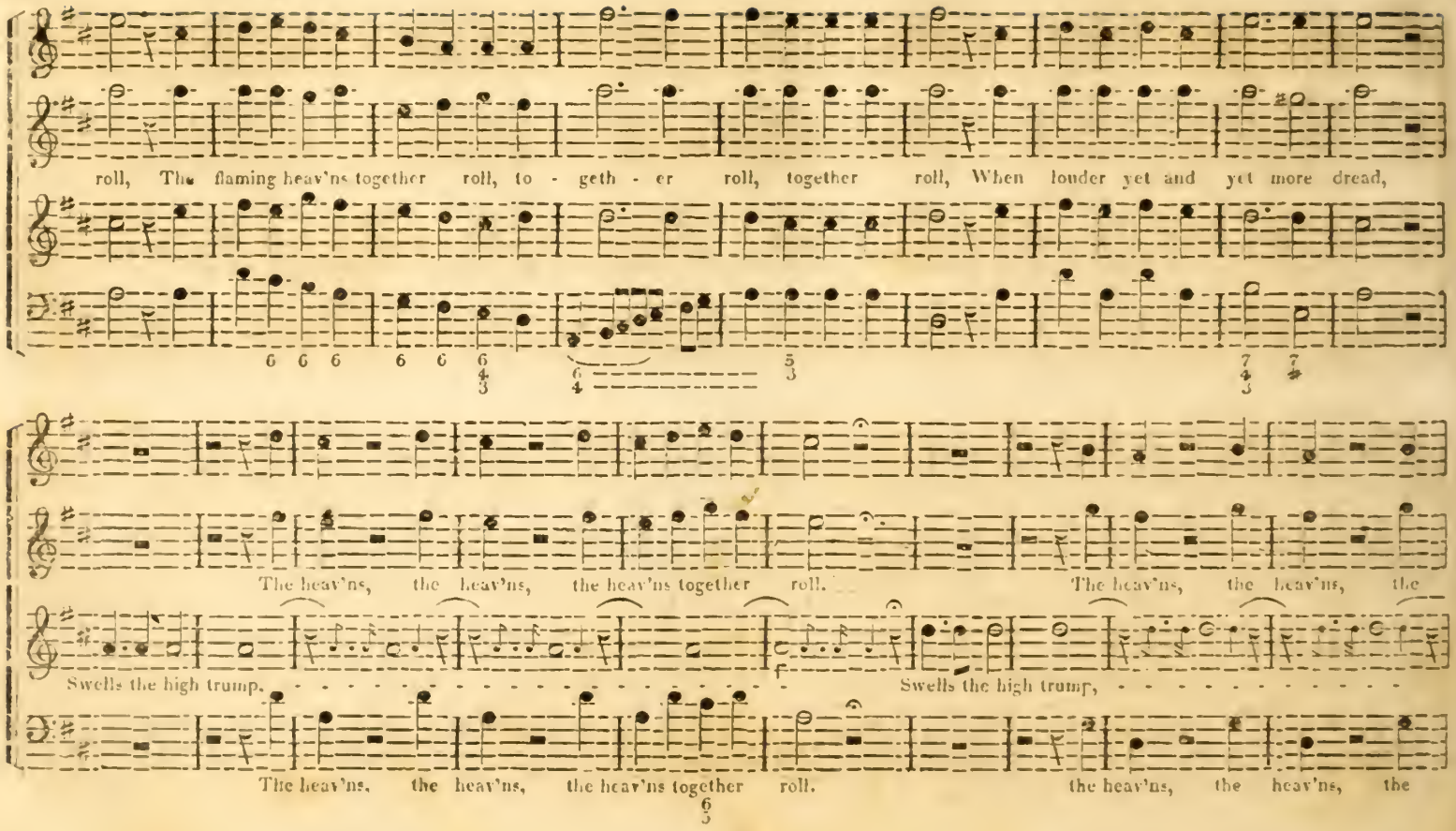
That day of wrath, that dreadful day, When heav'n and earth shall pass a - way, When heav'n and earth shall pass away, What

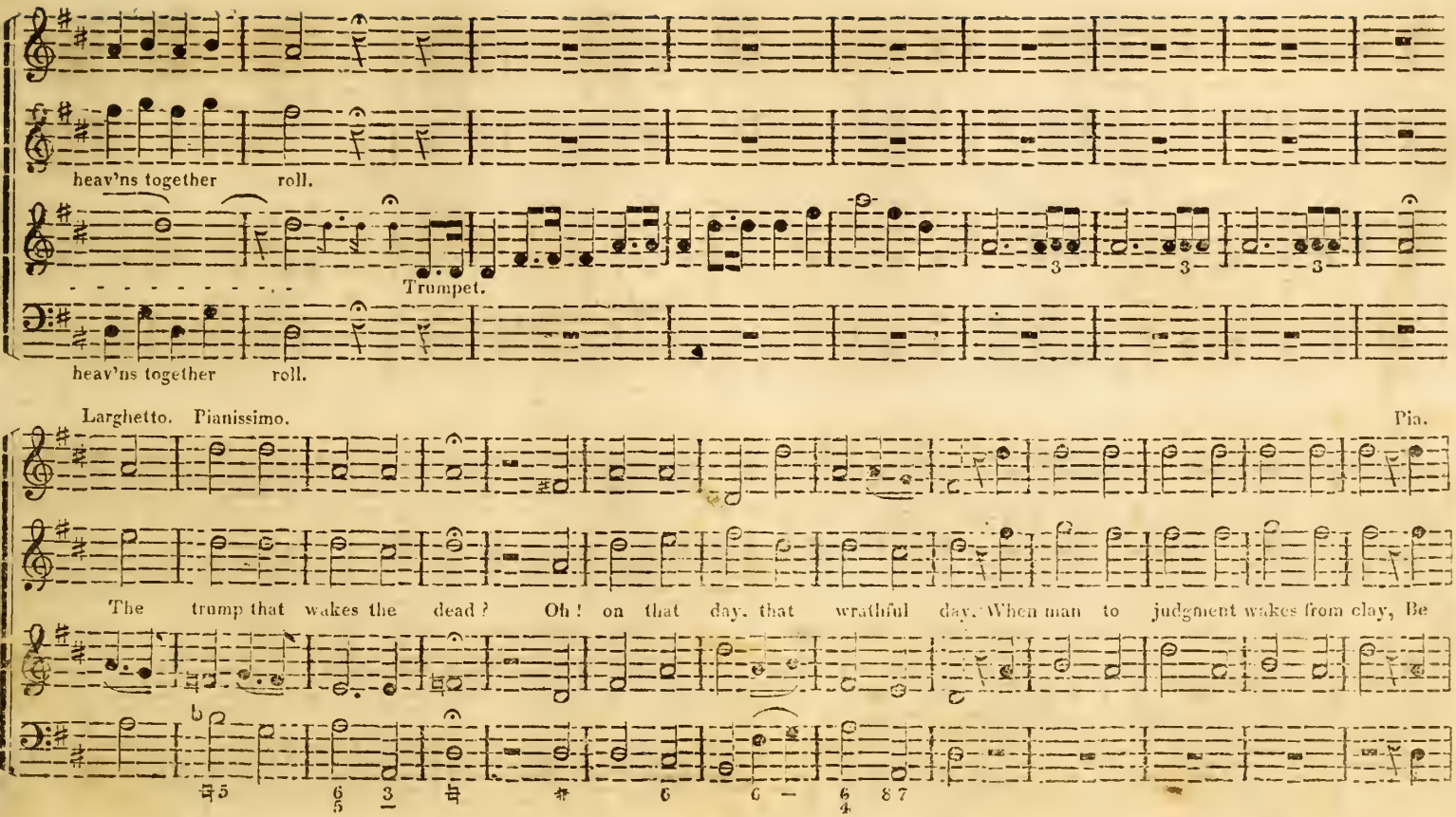
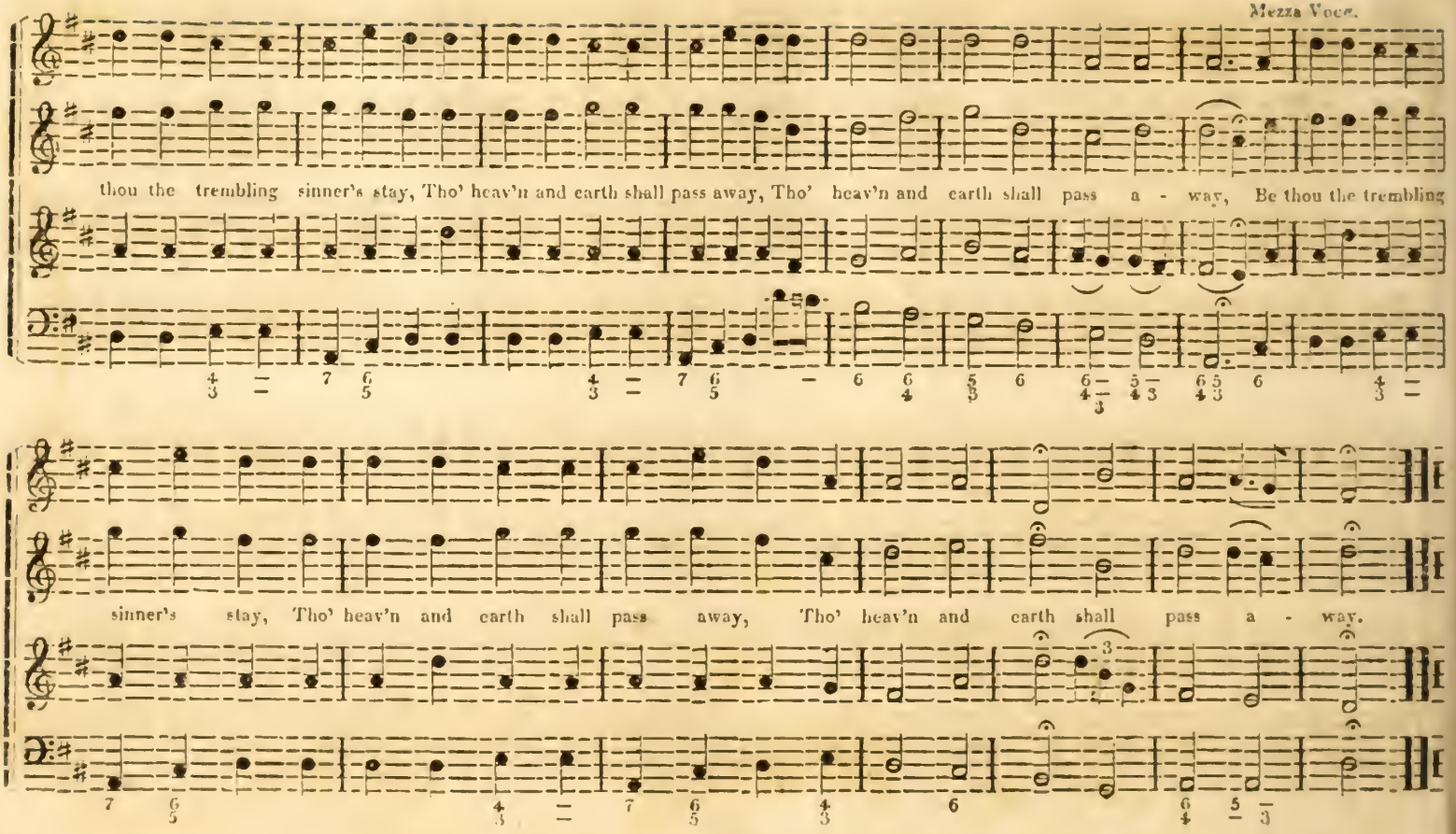
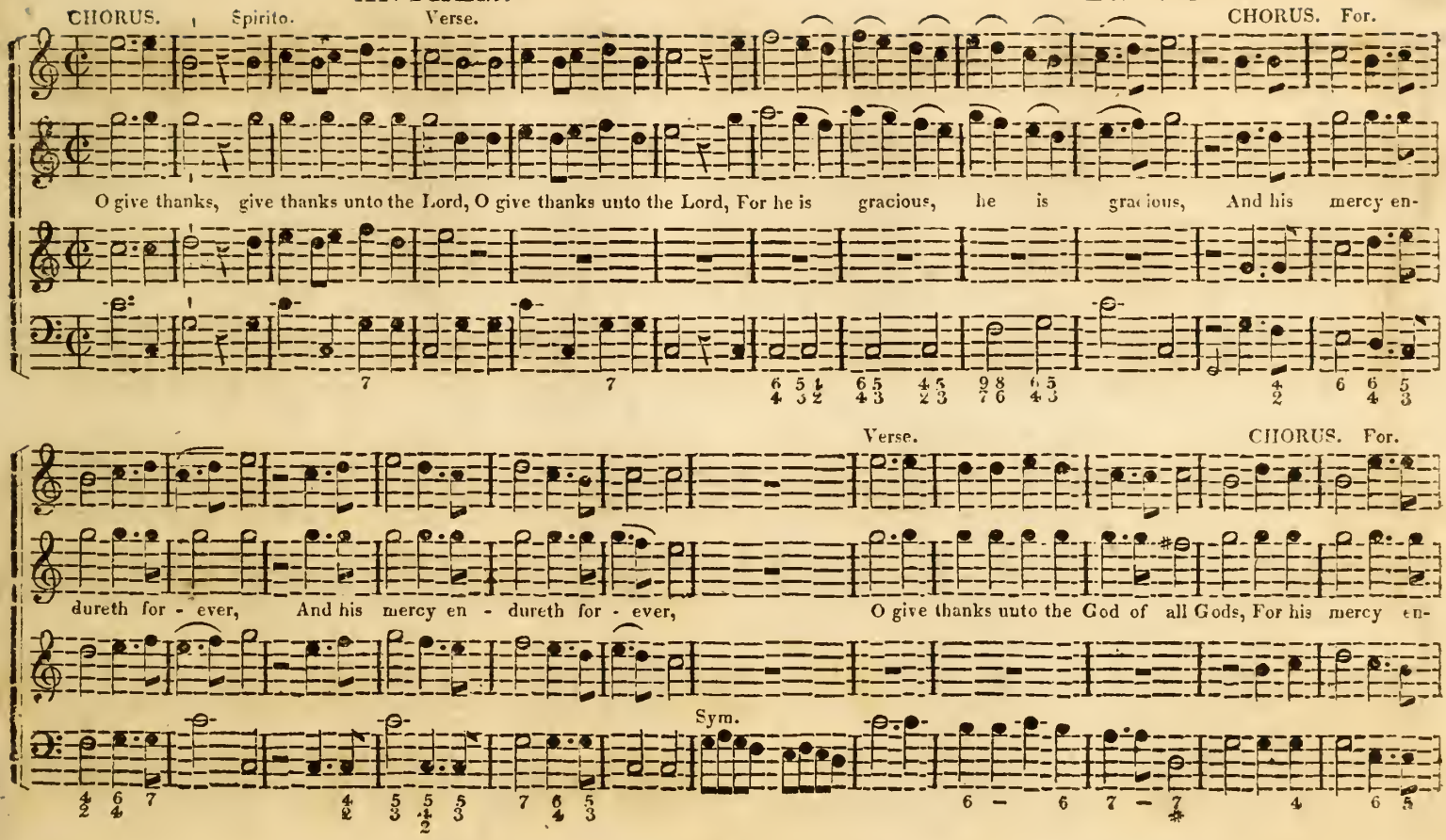
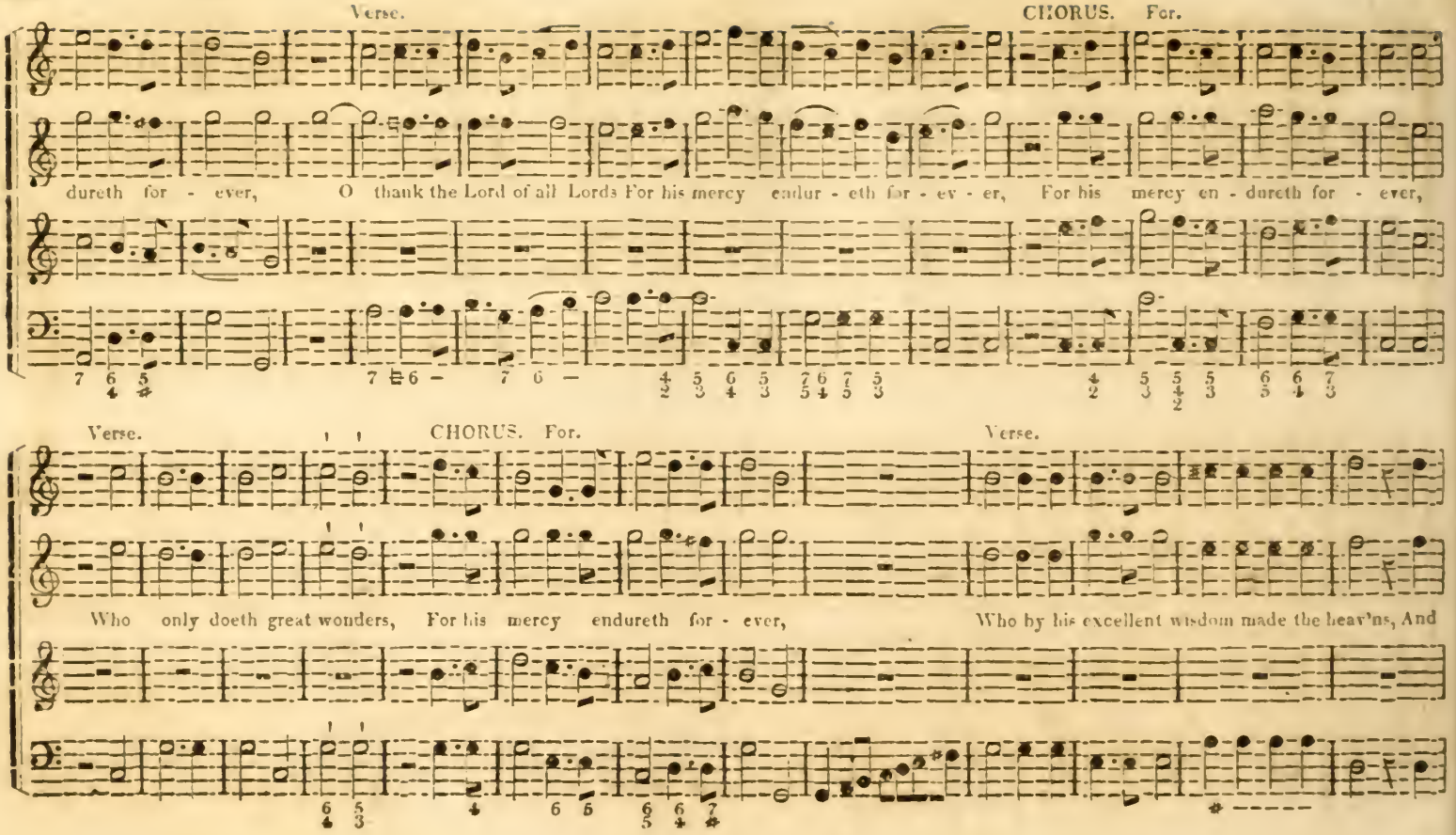
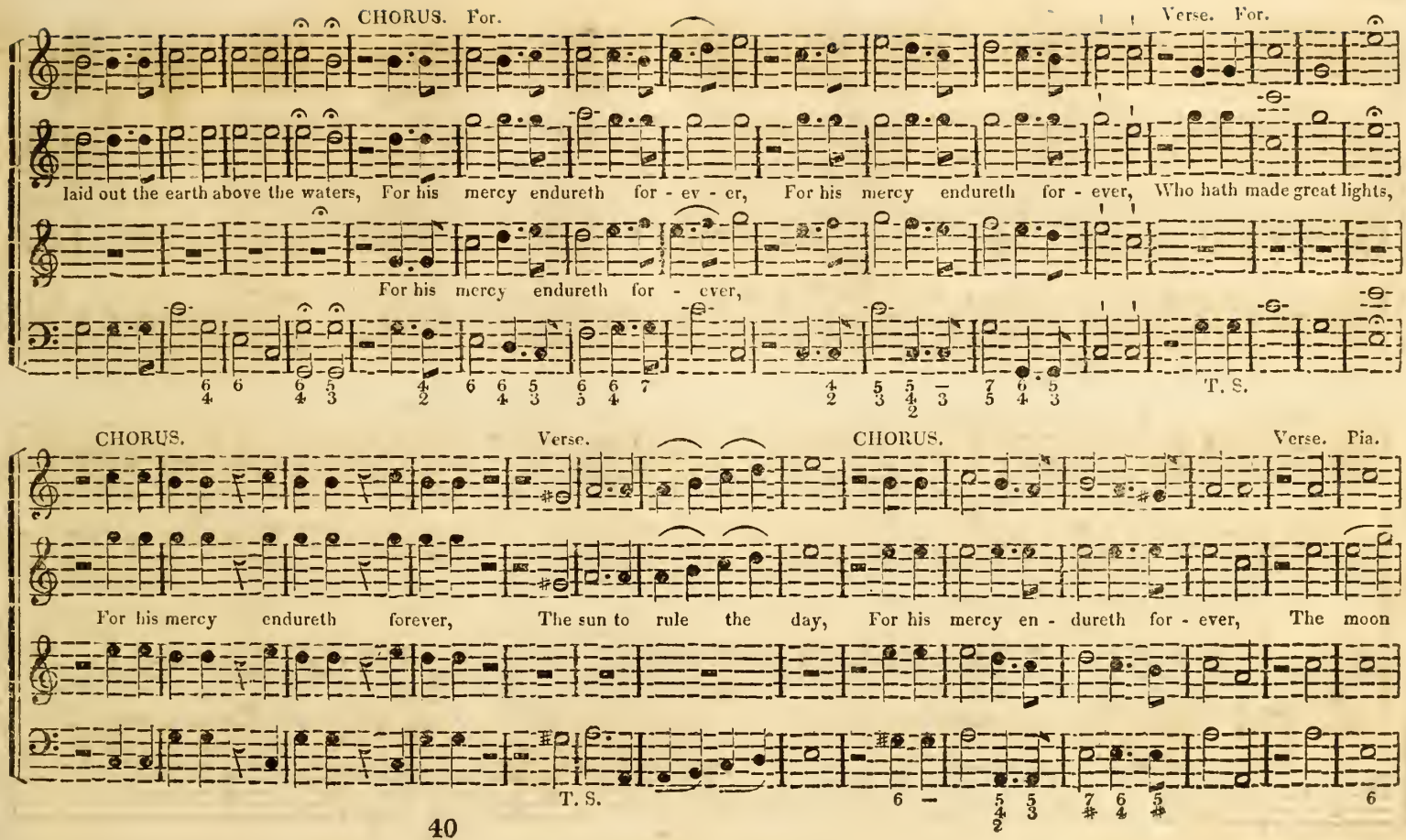
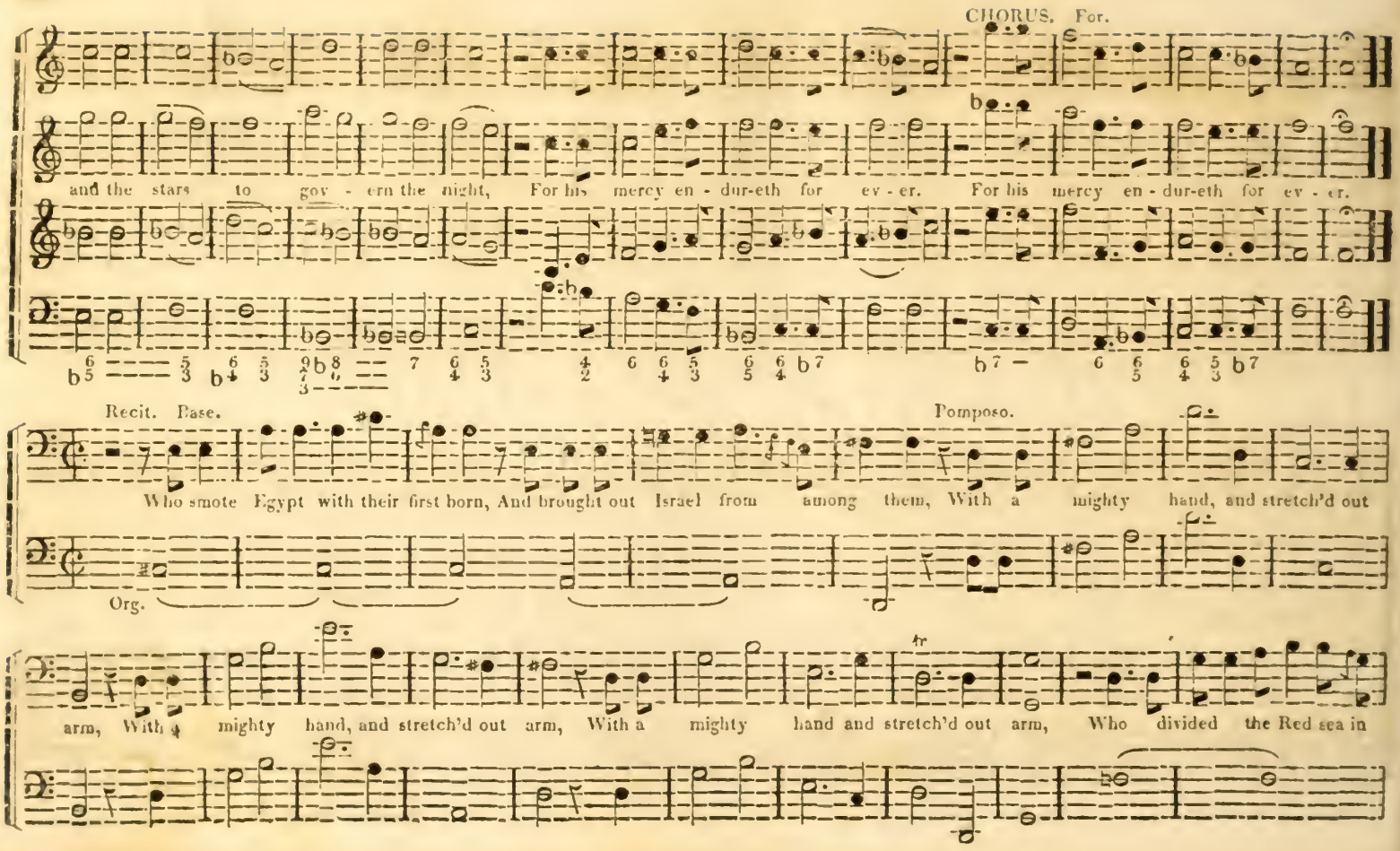
For. Pia.

pow'r shall be the sinner's stay? How shall he meet that dreadful day, When shiv'ring, like a parched scroll,

T. S.

Allegretto. For.

The flaming heav'ns to - geth - er roll, - - - to - geth - er roll, The flaming heav'ns to - geth - er

roll, The flaming heav'ns together roll, to - geth - er roll, together roll, When louder yet and yet more dread,
The heav'ns, the heav'ns, the heav'ns together roll.
The heav'ns, the heav'ns, the
Swells the high trump.
Swells the high trump,
The heav'ns, the heav'ns, the heav'ns together roll.
the heav'ns, the heav'ns, the


heav'ns together roll.
Trumpet.
heav'ns together roll.
Larghetto. Pianissimo.
Pia.
The trump that wakes the dead? Oh! on that day, that wrathful day, When man to judgment wakes from clay, Be

Mezza Voce.
thou the trembling sinner's stay, Tho' heav'n and earth shall pass away, Tho' heav'n and earth shall pass a - way, Be thou the trembling
sinner's stay, Tho' heav'n and earth shall pass away, Tho' heav'n and earth shall pass a - way.

CHORUS.
Spirito.
Verse.
CHORUS. For.
O give thanks, give thanks unto the Lord, O give thanks unto the Lord, For he is gracious, he is gracious, And his mercy en-
Verse.
CHORUS. For.
dureth for - ever, And his mercy en - dureth for - ever,
O give thanks unto the God of all Gods, For his mercy en-
Sym.

Verse.
CHORUS. For.
dureth for - ever, O thank the Lord of all Lords For his mercy endur - eth for - ev - er, For his mercy en - dureth for - ever,
Verse.
CHORUS. For.
Verse.
Who only doeth great wonders, For his mercy endureth for - ever, Who by his excellent wisdom made the heav'ns, And

CHORUS. For.
Verse. For.
laid out the earth above the waters, For his mercy endureth for - ev - er, For his mercy endureth for - ever, Who hath made great lights,
For his mercy endureth for - ever,
T. S.
CHORUS.
Verse.
CHORUS.
Verse. Pia.
For his mercy endureth forever, The sun to rule the day, For his mercy en - dureth for - ever, The moon
T. S.

CHORUS. For.
and the stars to gov - ern the night, For his mercy en - dur-eth for ev - er. For his mercy en - dur-eth for ev - er.
Recit. Base.
Pomposo.
Who smote Egypt with their first born, And brought out Israel from among them, With a mighty hand, and stretch'd out
Org.
arm, With a mighty hand, and stretch'd out arm, With a mighty hand and stretch'd out arm, Who divided the Red sea in

two parts, And made Israel to go through the midst of it, made Israel to go through the midst of it.

CHORUS. Presto Moderato.

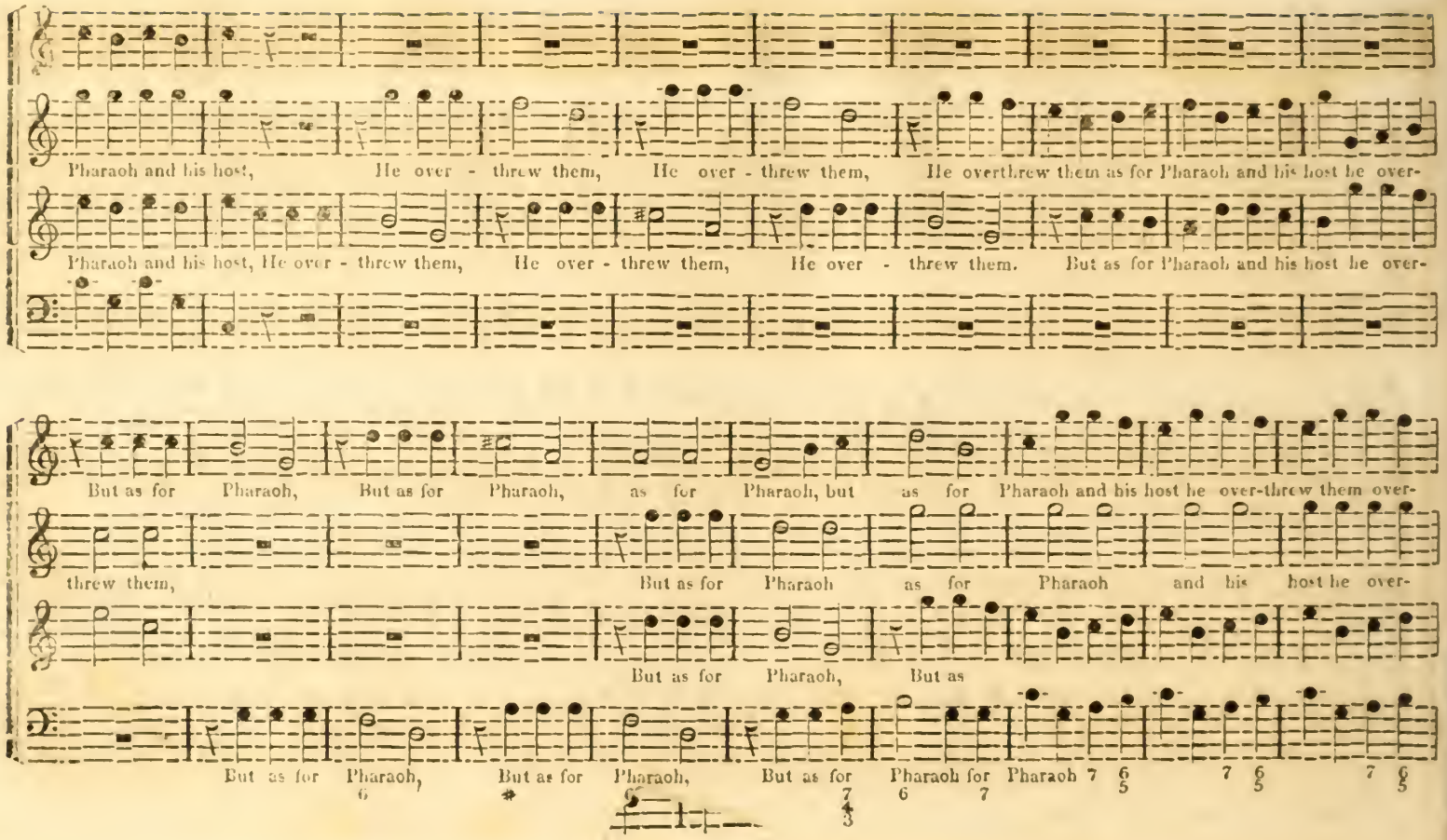
But as for Pharaoh and his host, But as for Pharaoh and his host, But as for

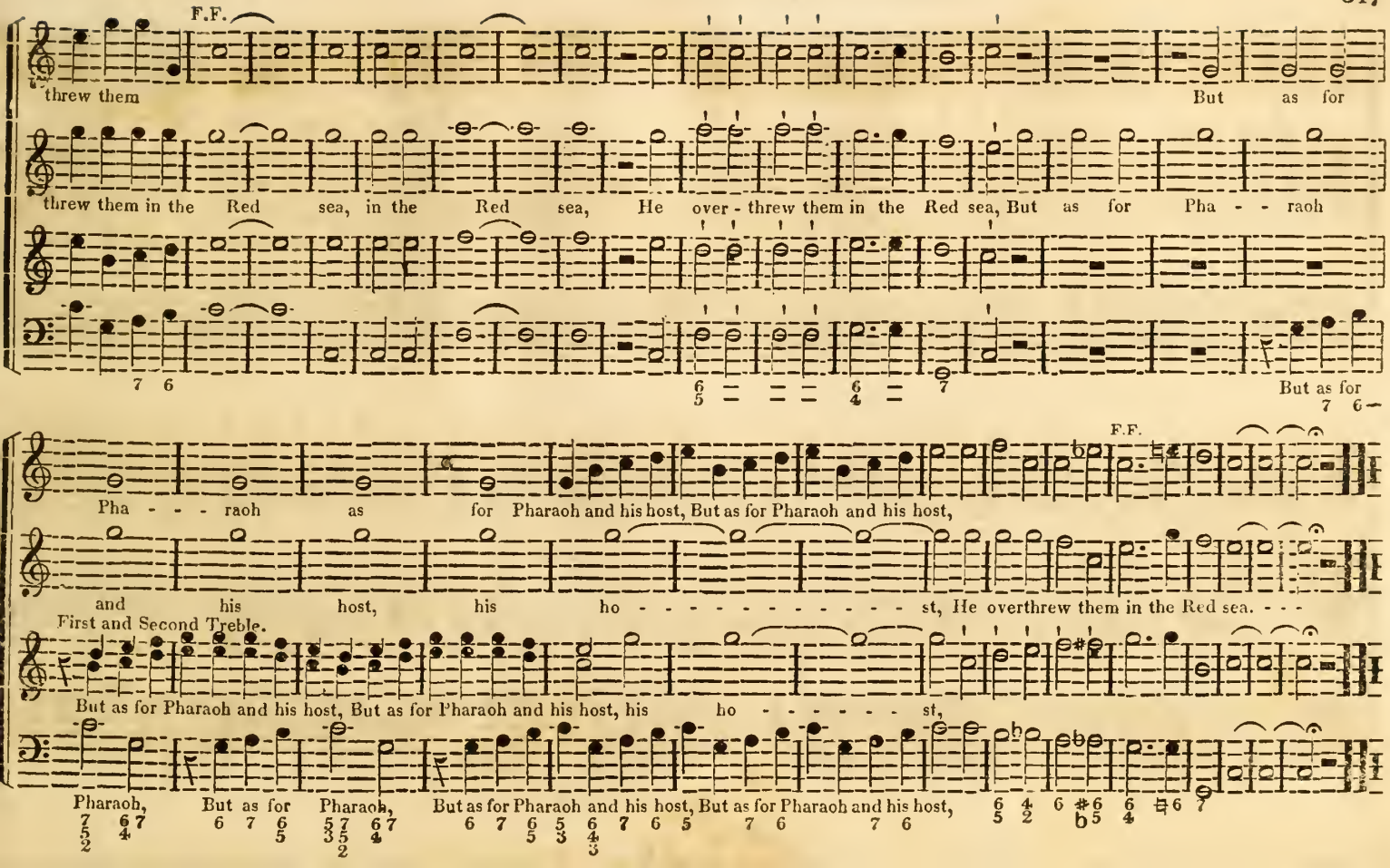
But as for Pharaoh and his host, But as for Pharaoh and his host, But as for Pharaoh and his host, But as for

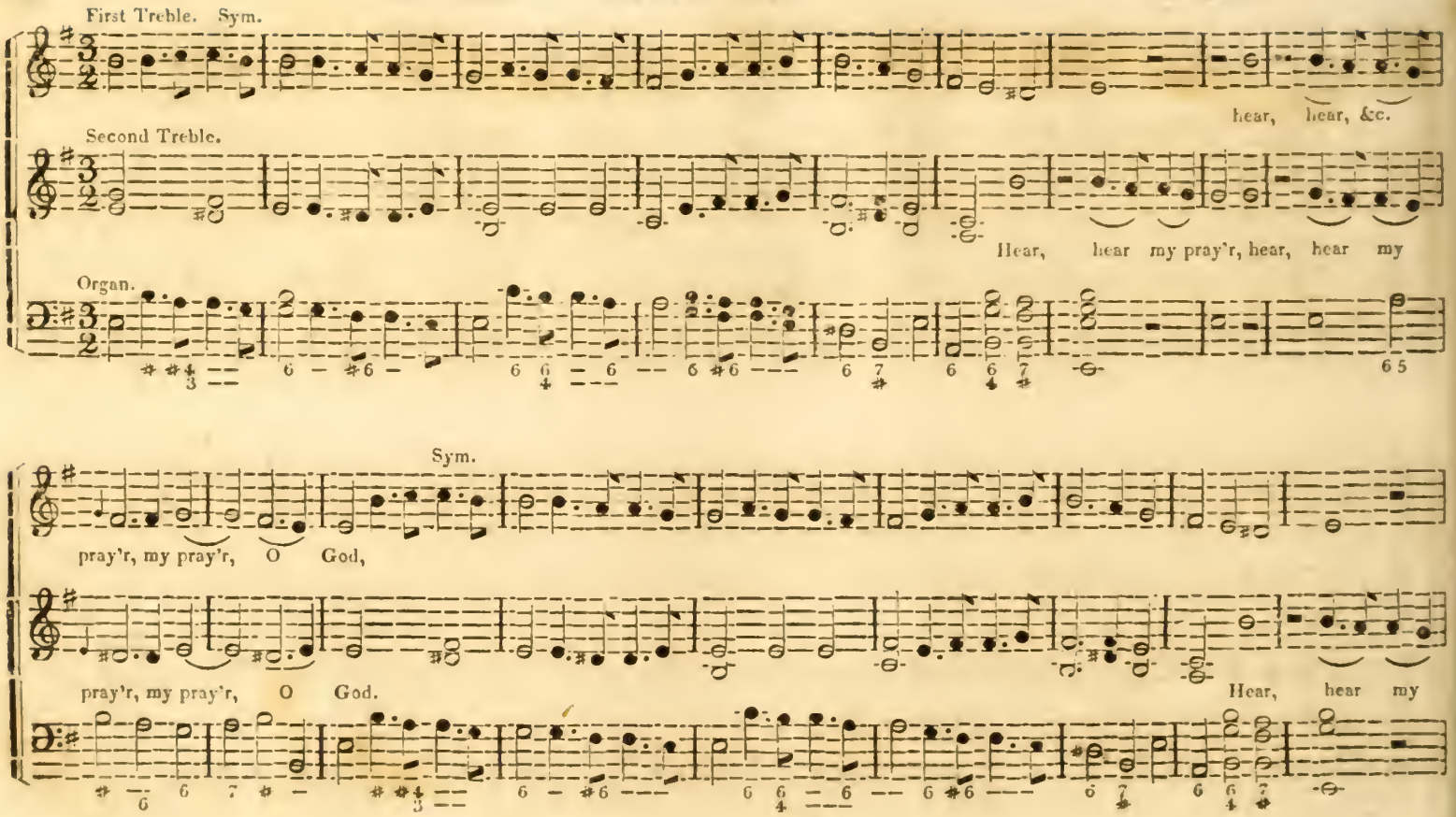
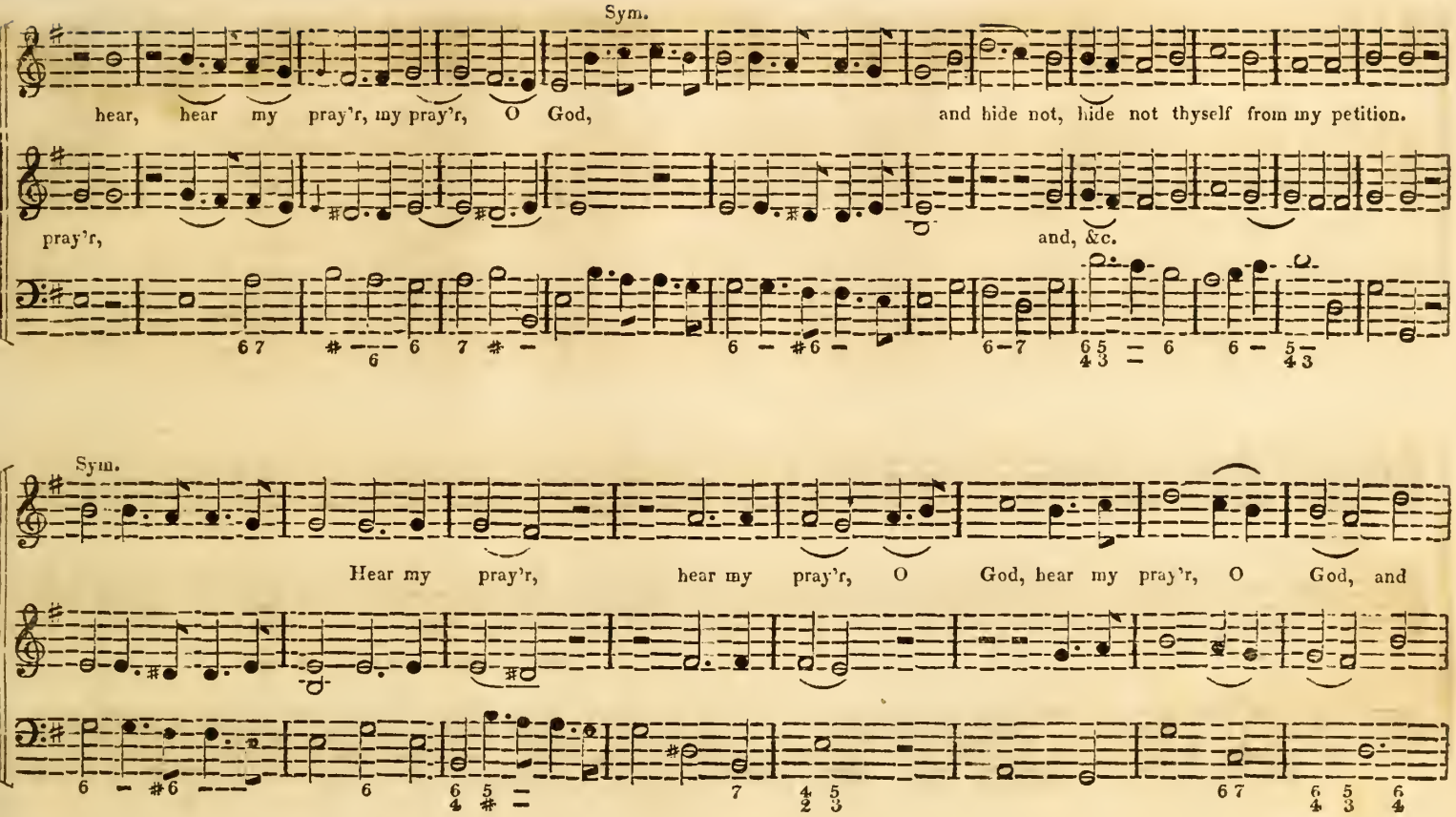
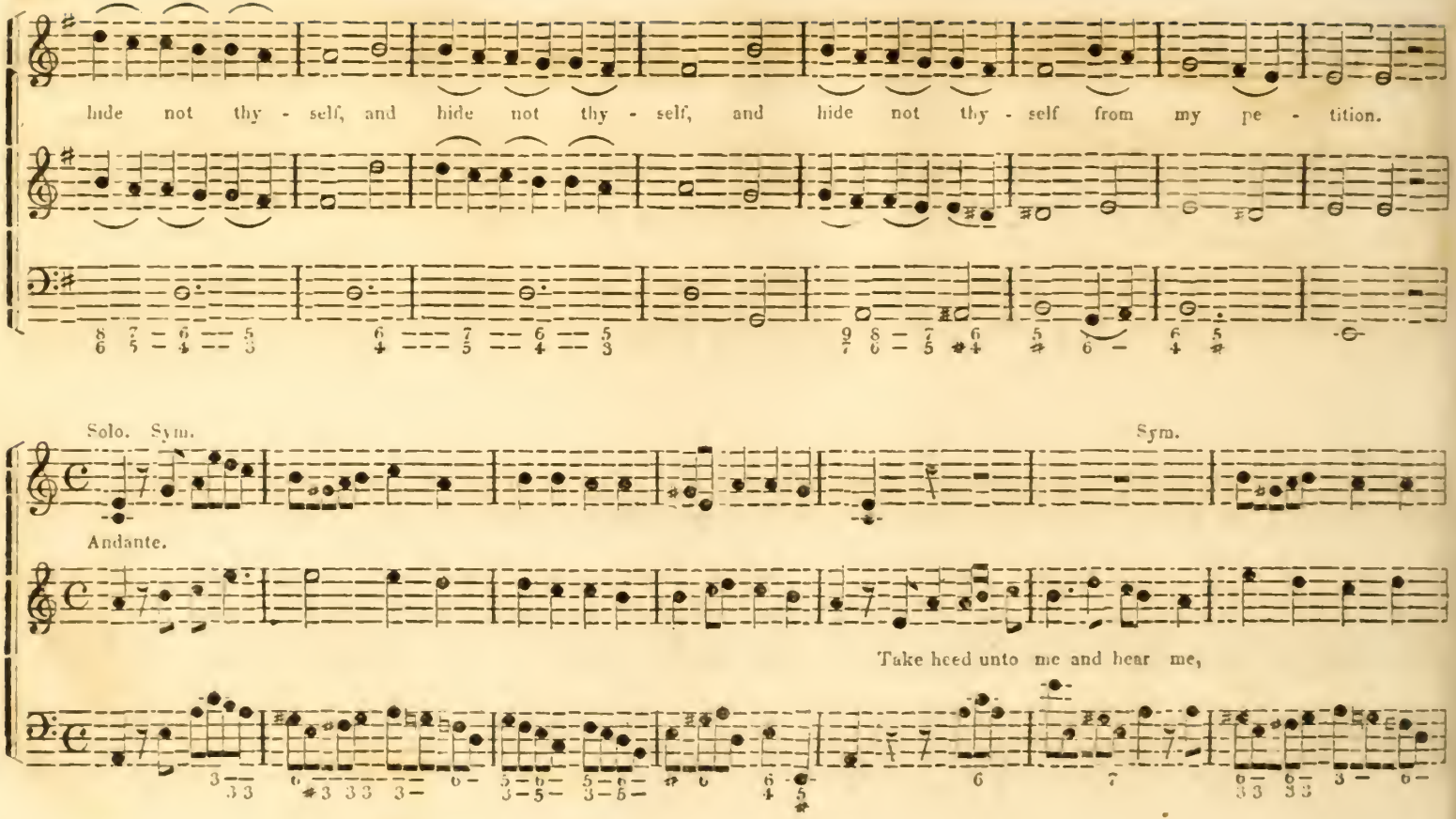
But as for Pharaoh and his host, But as for Pharaoh and his host, But as for

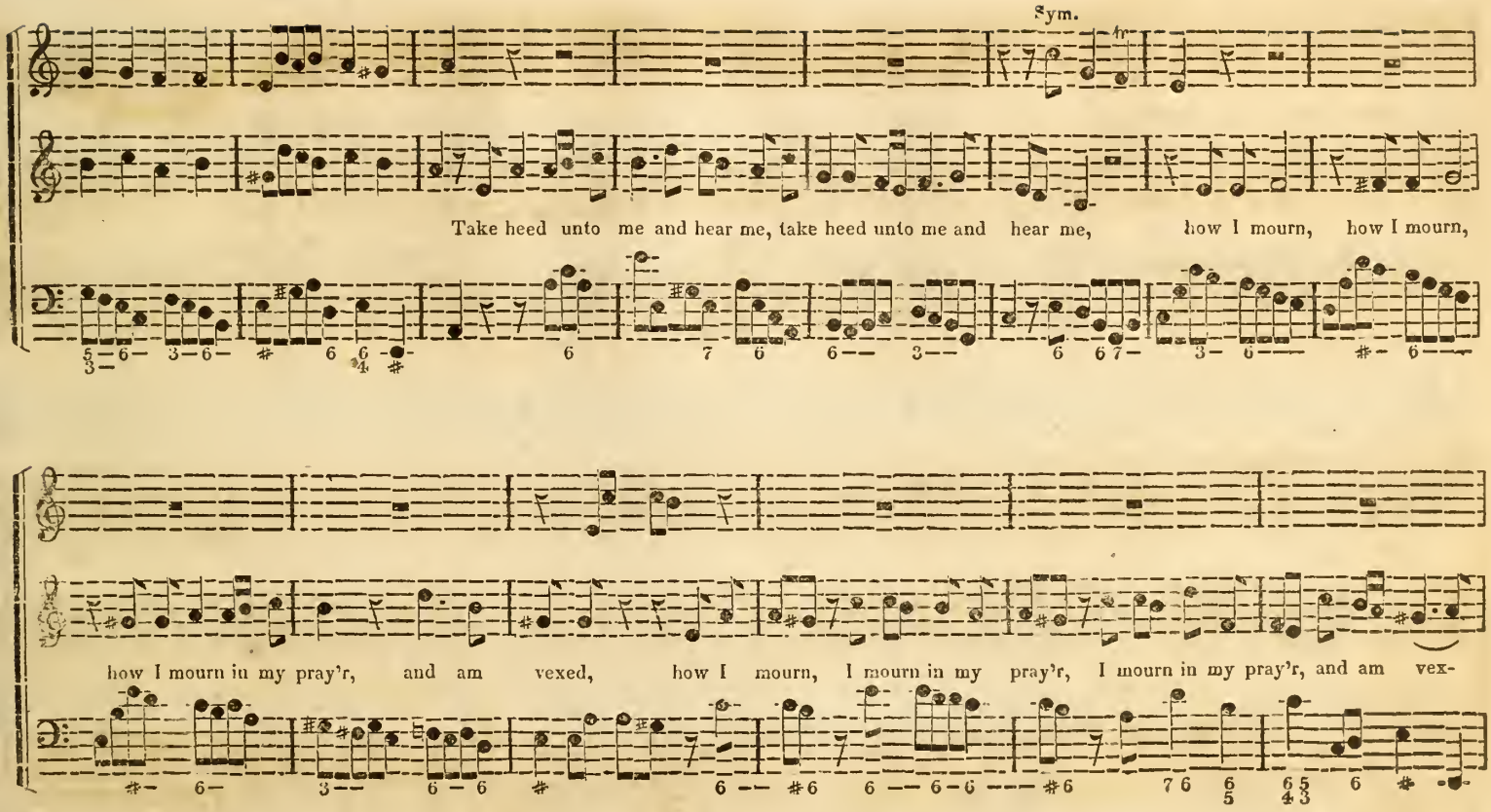
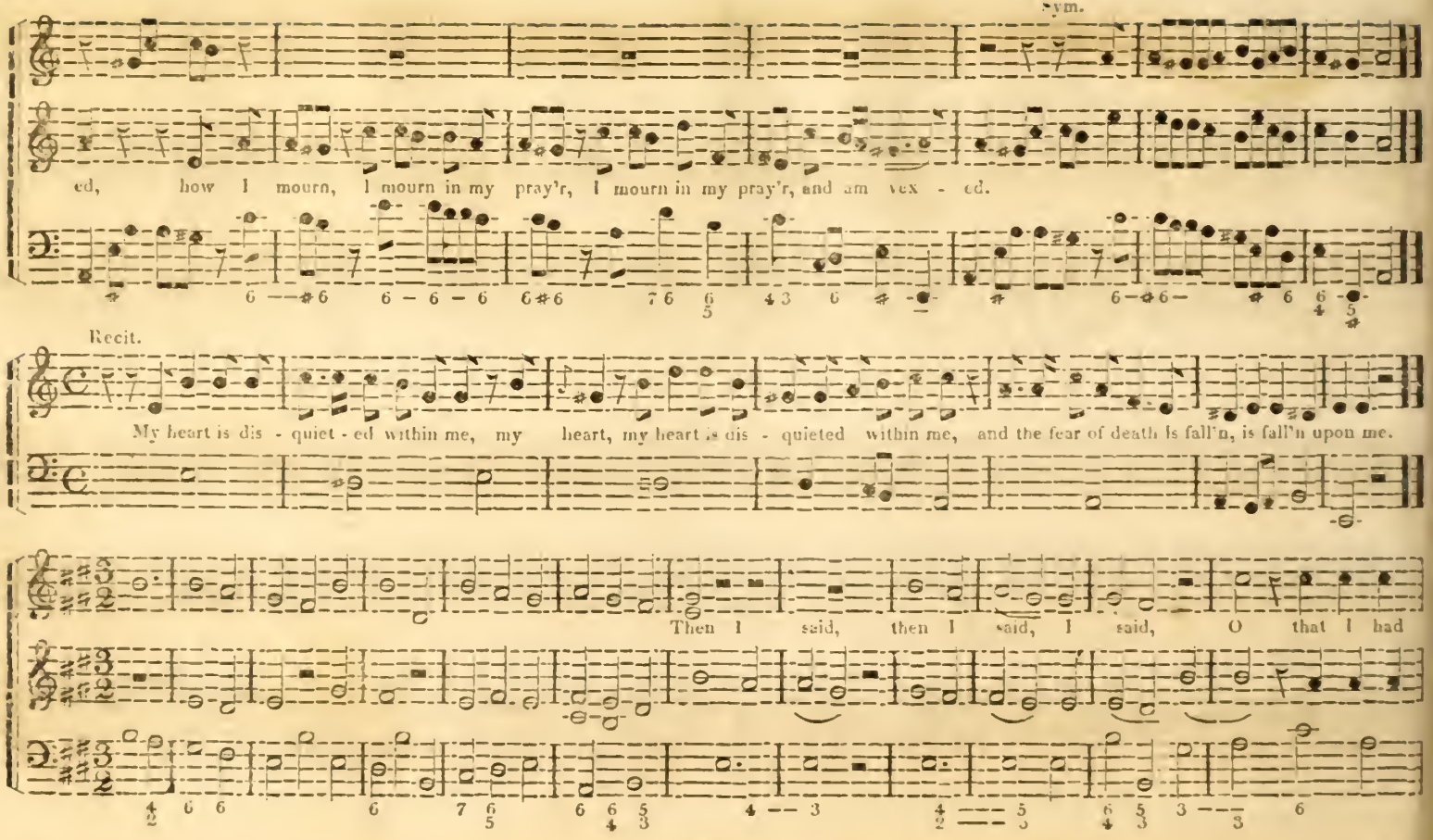
But as for Pharaoh and his host, But as for Pharaoh and his host, But as for Pharaoh and his host, But as for Pharaoh, as for

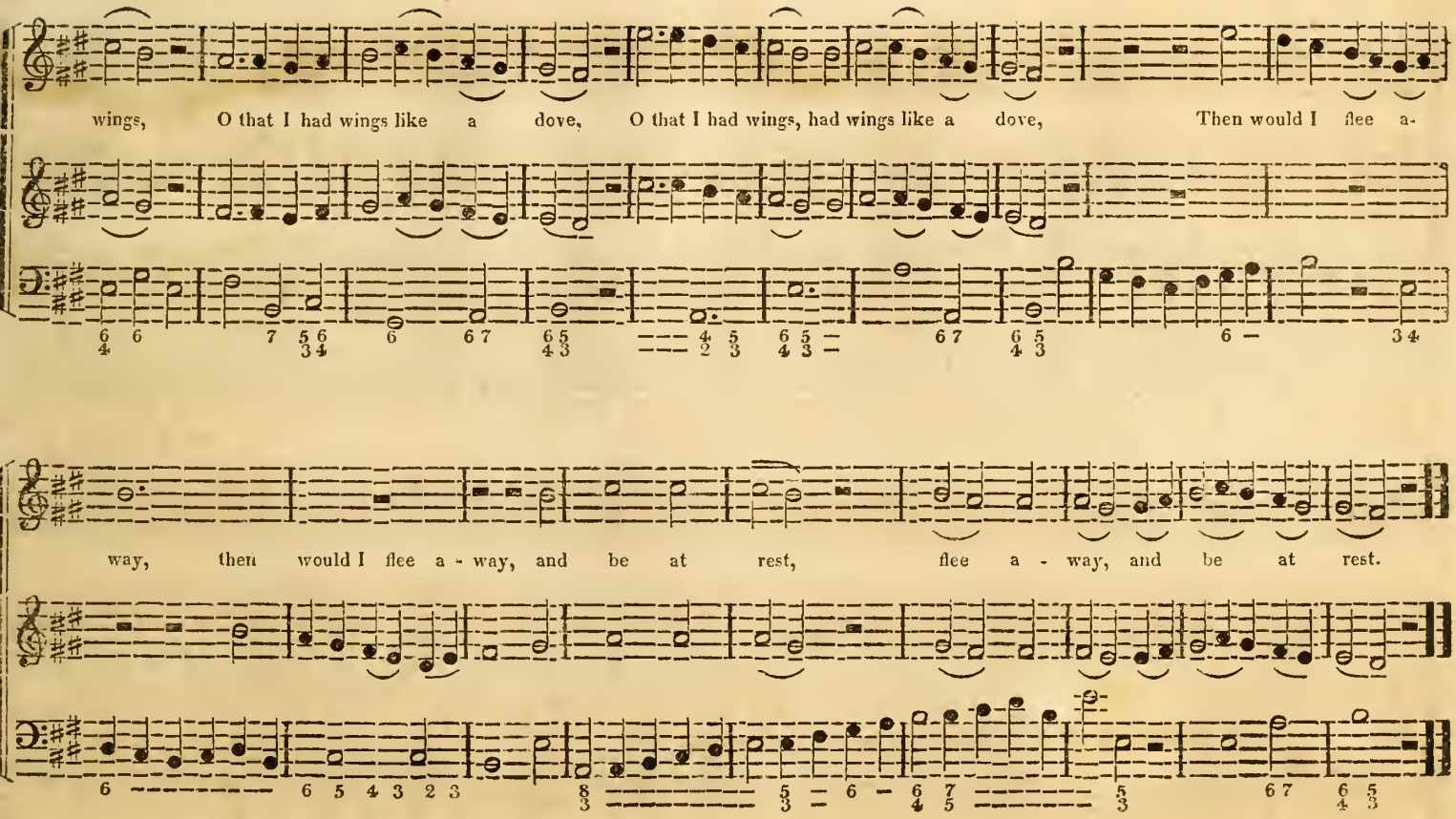
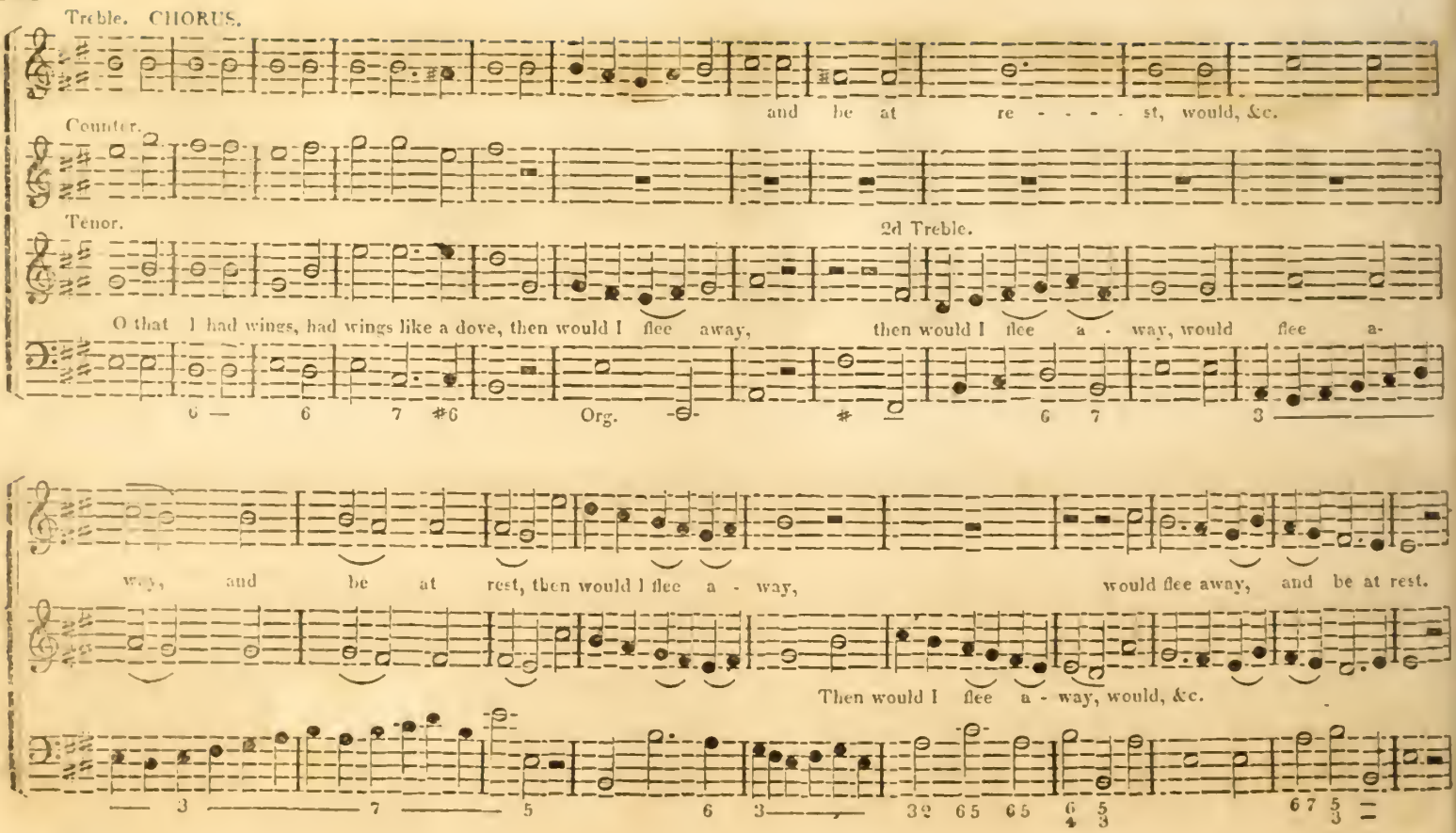
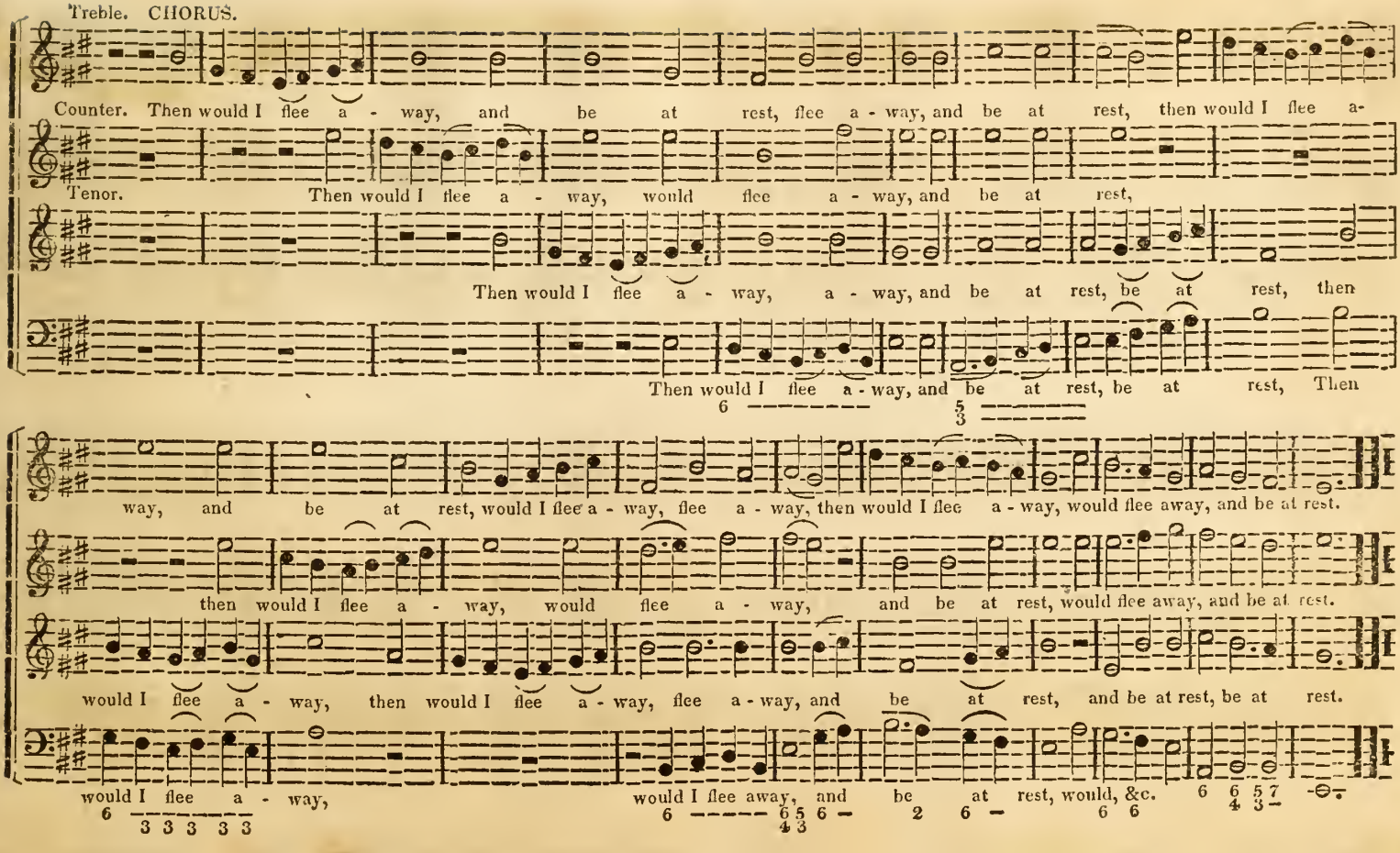
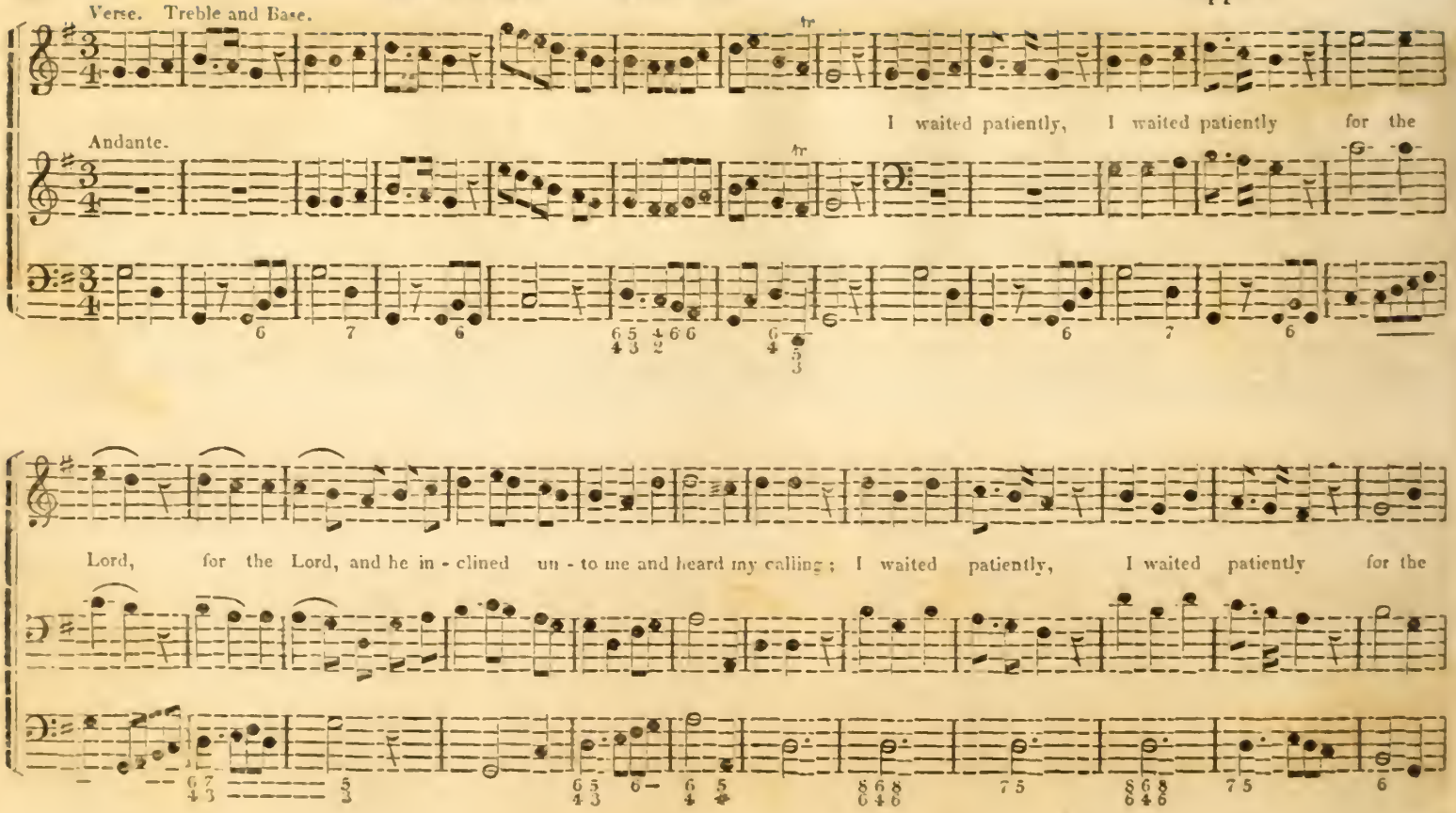
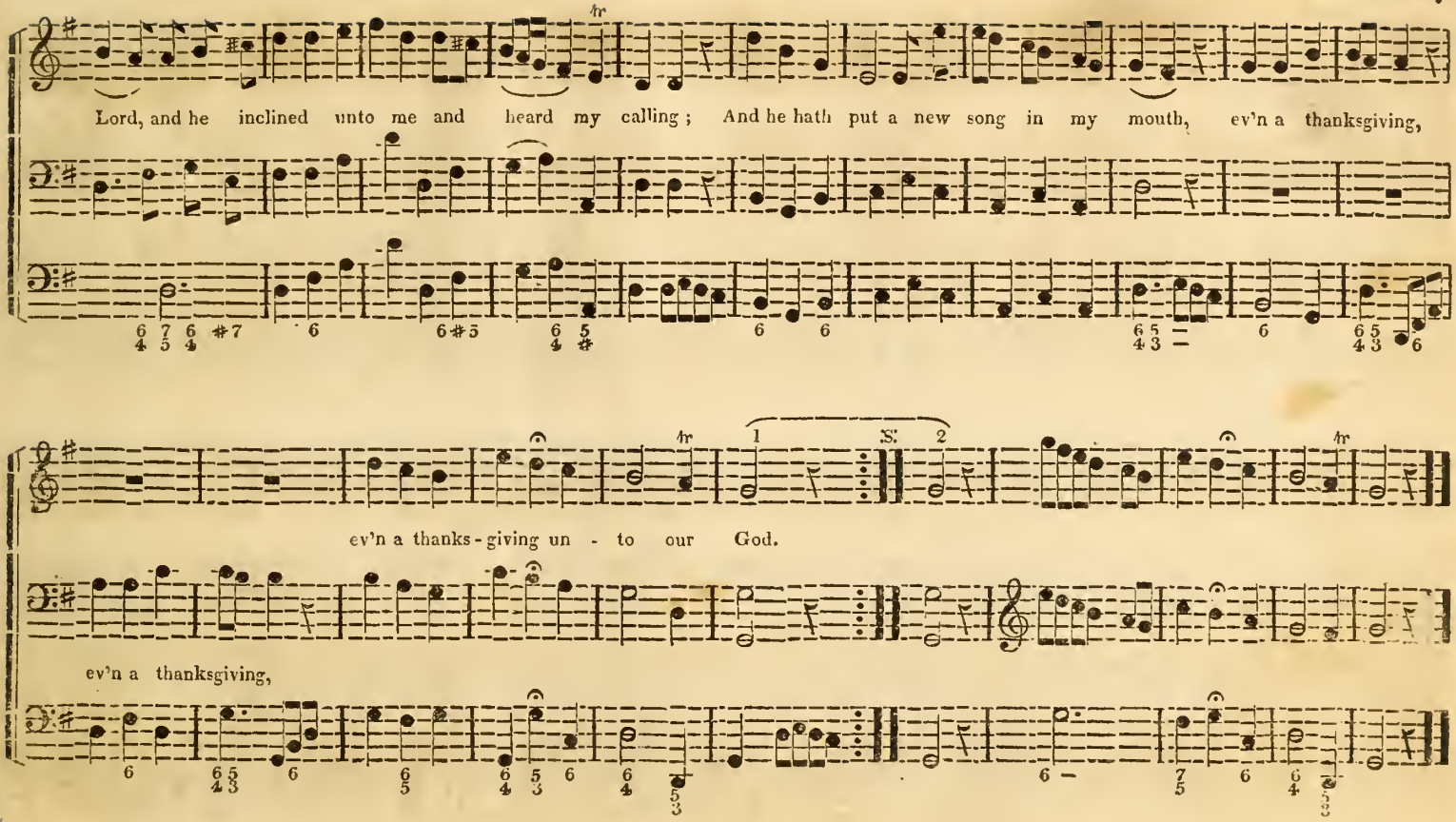
6 5 7 6

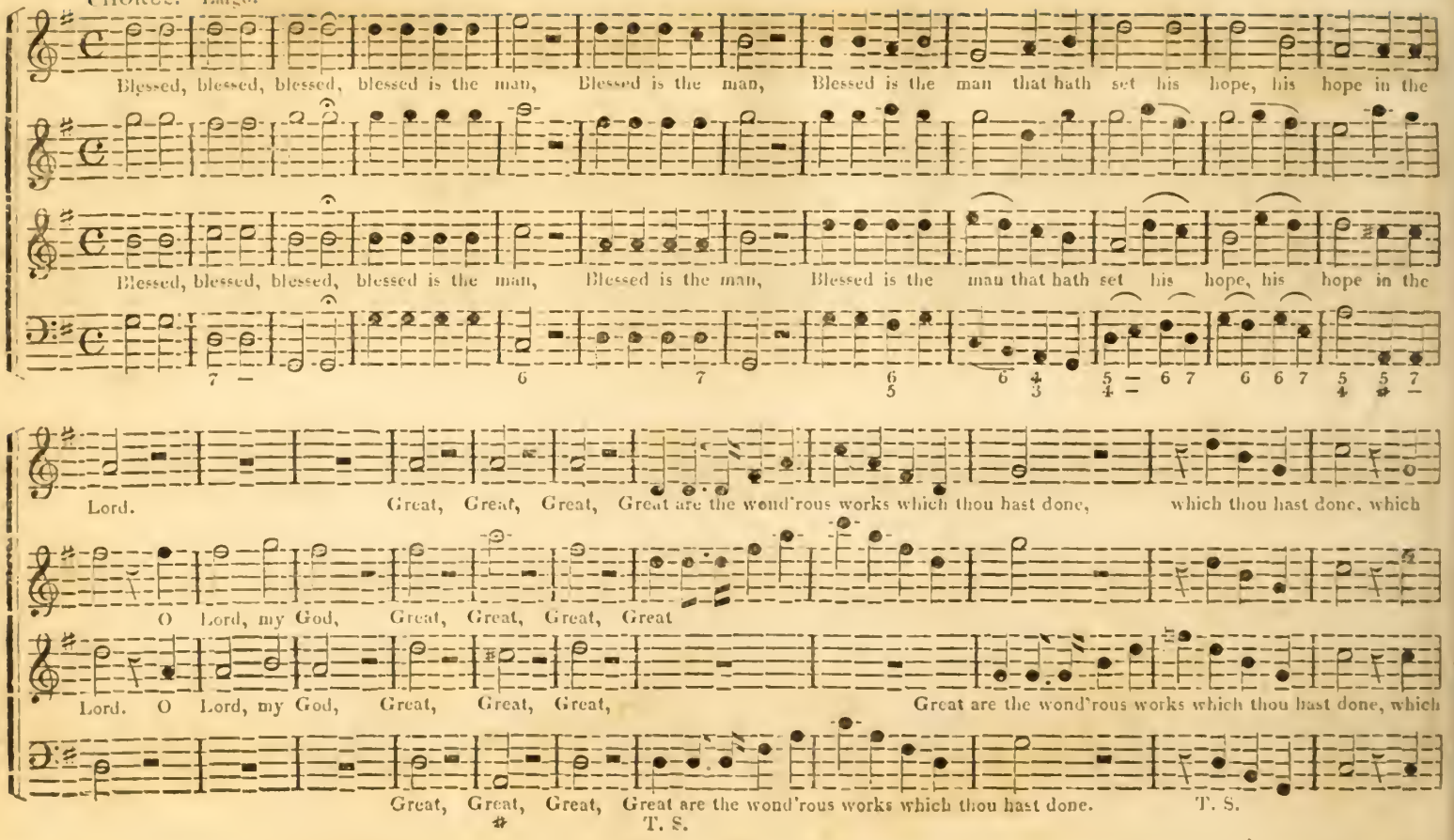
3

Pharaoh and his host, He over - threw them, He over - threw them, He overthrew them as for Pharaoh and his host he over-
Pharaoh and his host, He over - threw them, He over - threw them, He over - threw them. But as for Pharaoh and his host he over-
But as for Pharaoh, But as for Pharaoh, as for Pharaoh, but as for Pharaoh and his host he over-threw them over-
threw them, But as for Pharaoh as for Pharaoh and his host he over-
But as for Pharaoh, But as
But as for Pharaoh, But as for Pharaoh, But as for Pharaoh for Pharaoh 7 6 7 6 7 6
6 7 6 7 5 5 5
4 3

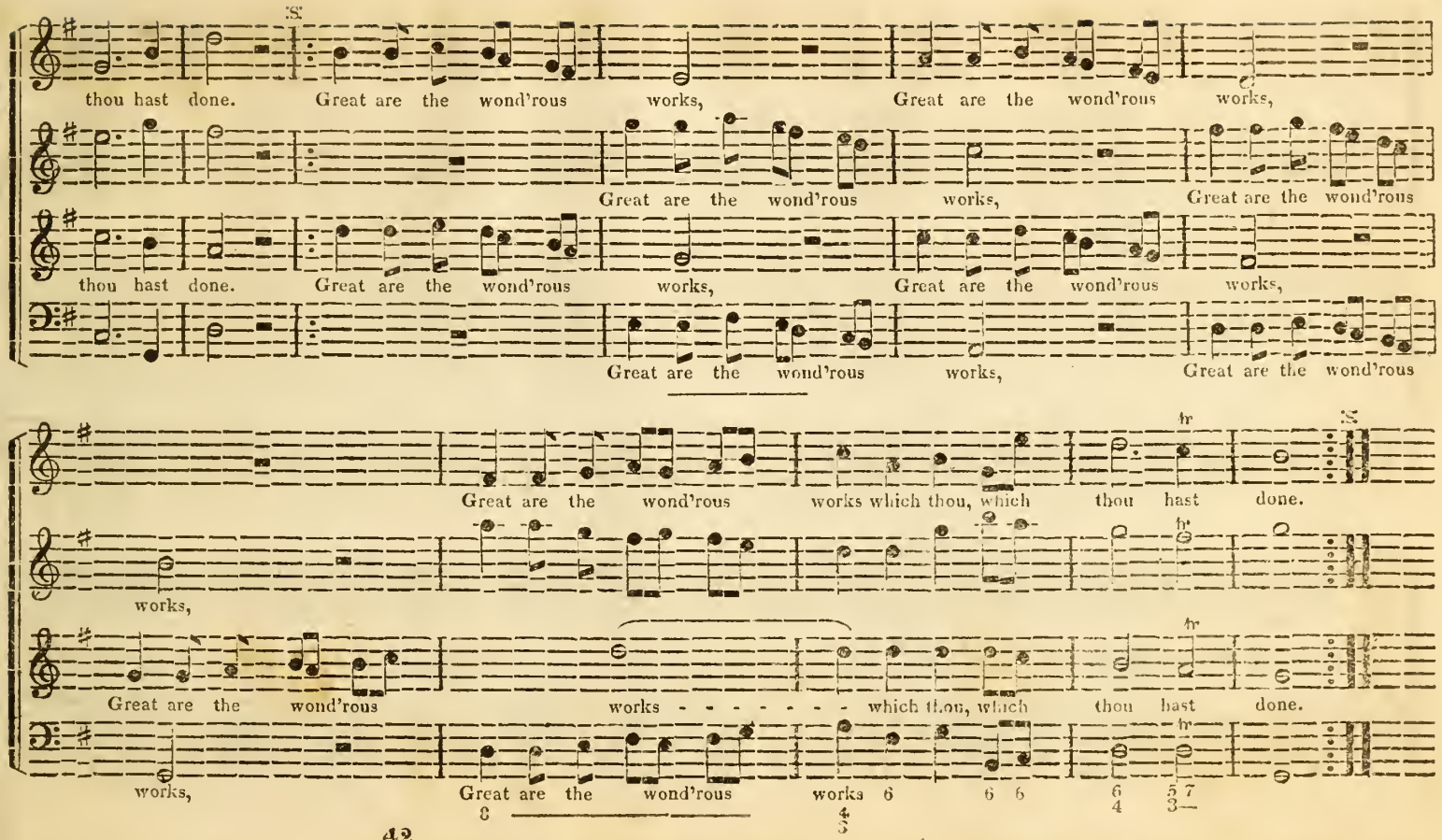
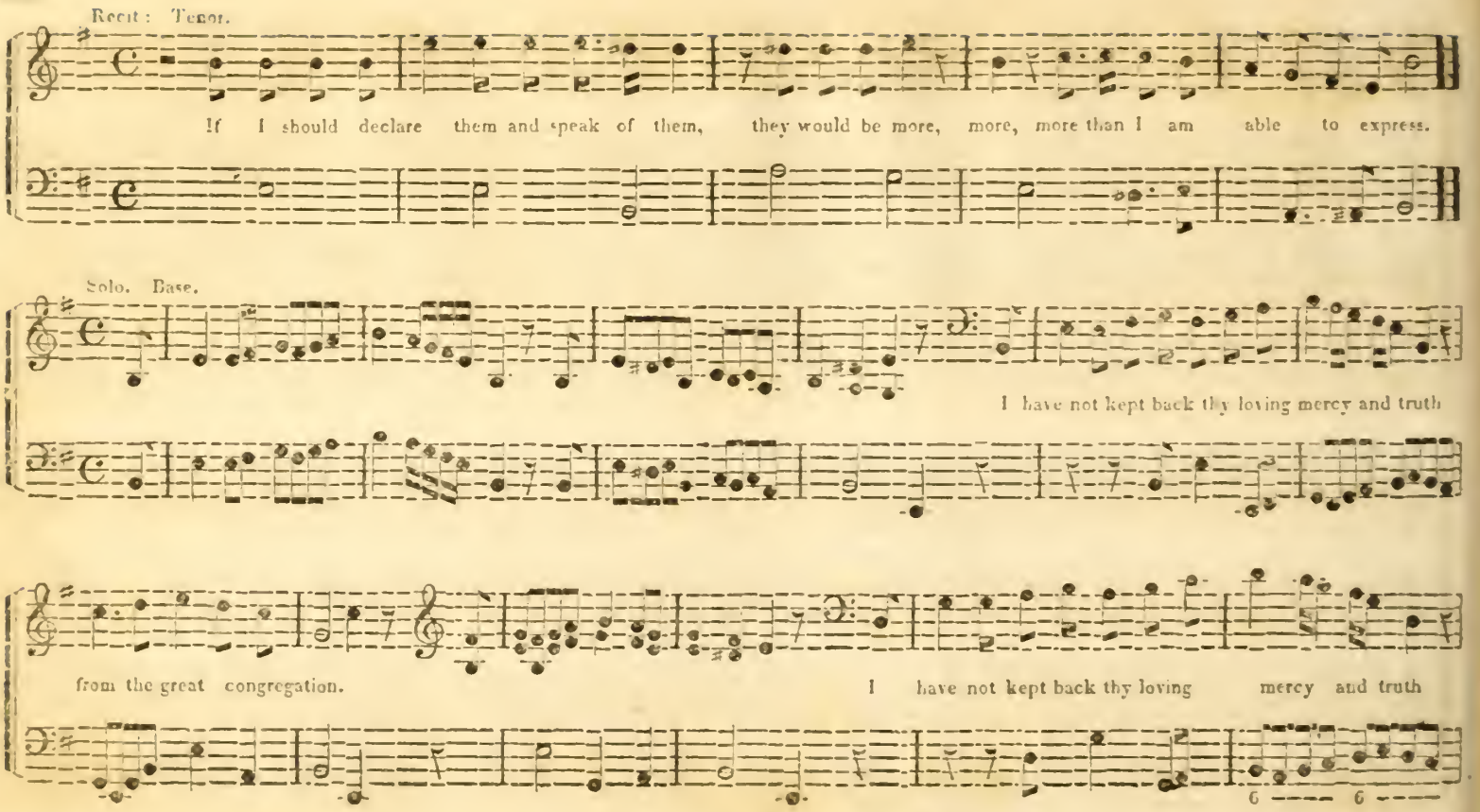

F.F.
threw them
But as for
threw them in the Red sea, in the Red sea, He over - threw them in the Red sea, But as for Pha - - raoh
But as for
F.F.
Pha - - - raoh as for Pharaoh and his host, But as for Pharaoh and his host,
and his host, his ho - - - - - - - - - - - - st, He overthrew them in the Red sea. - - -
First and Second Treble.
But as for Pharaoh and his host, But as for Pharaoh and his host, his ho - - - - - - - st,
Pharaoh, But as for Pharaoh, But as for Pharaoh and his host, But as for Pharaoh and his host,

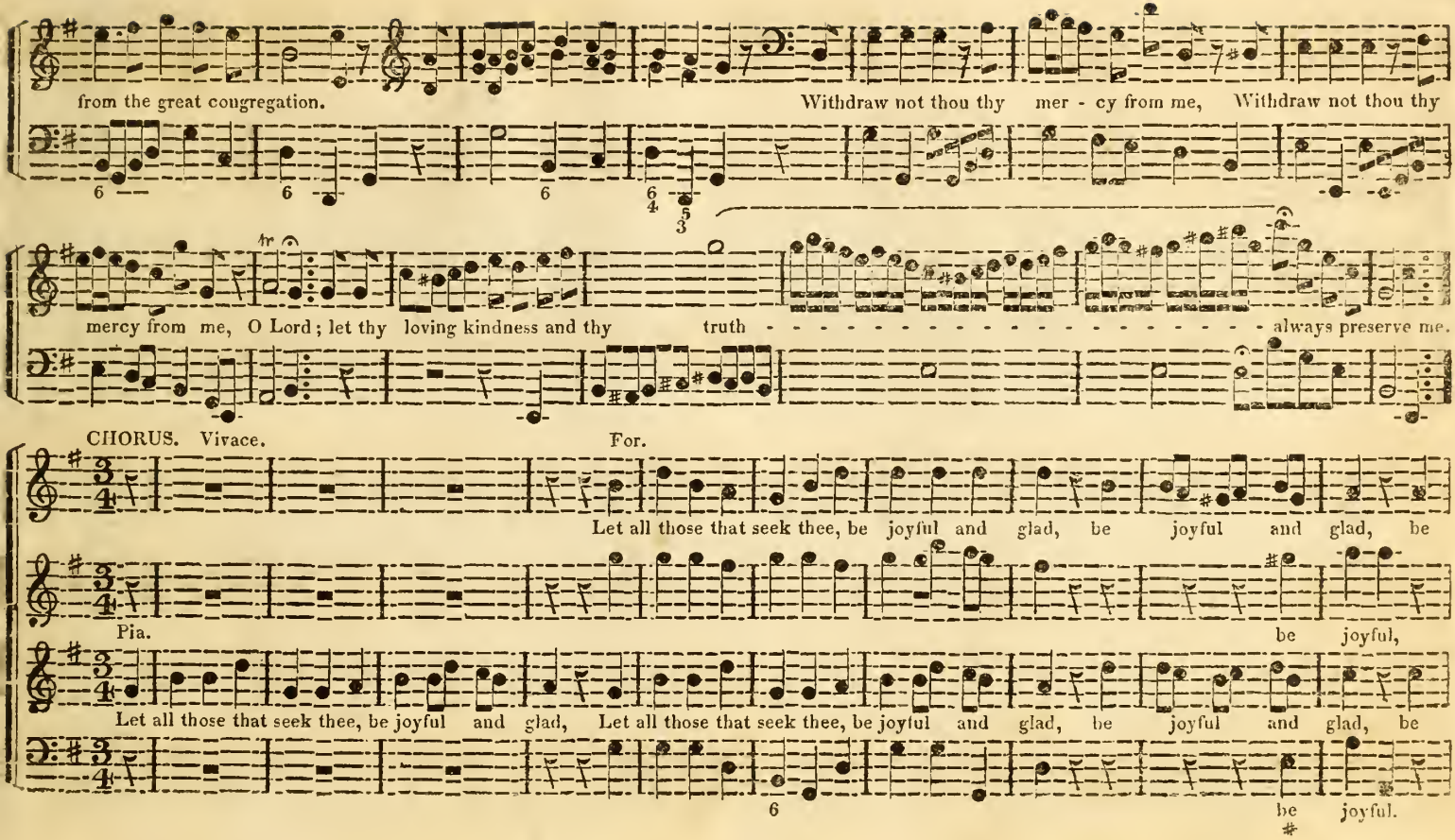
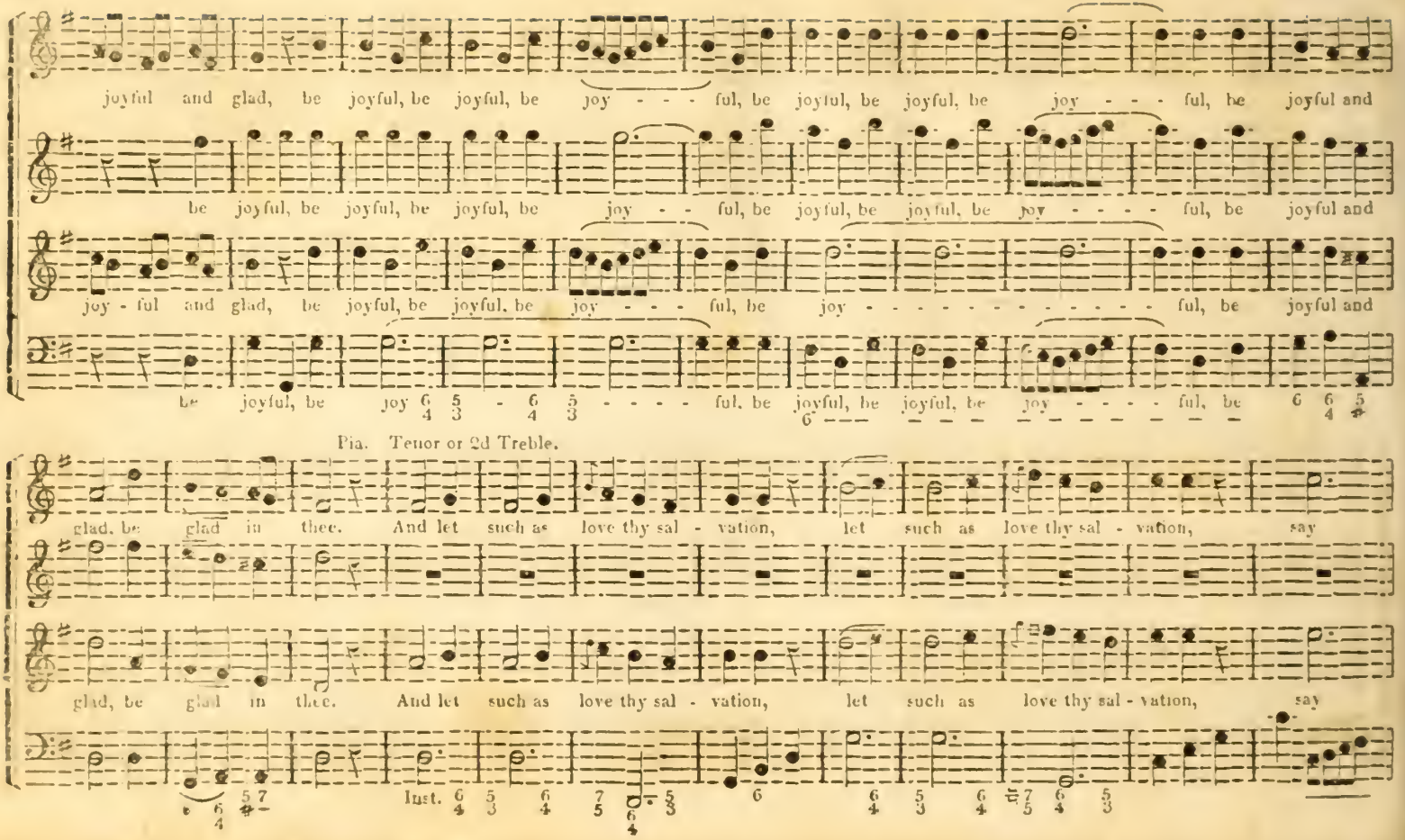
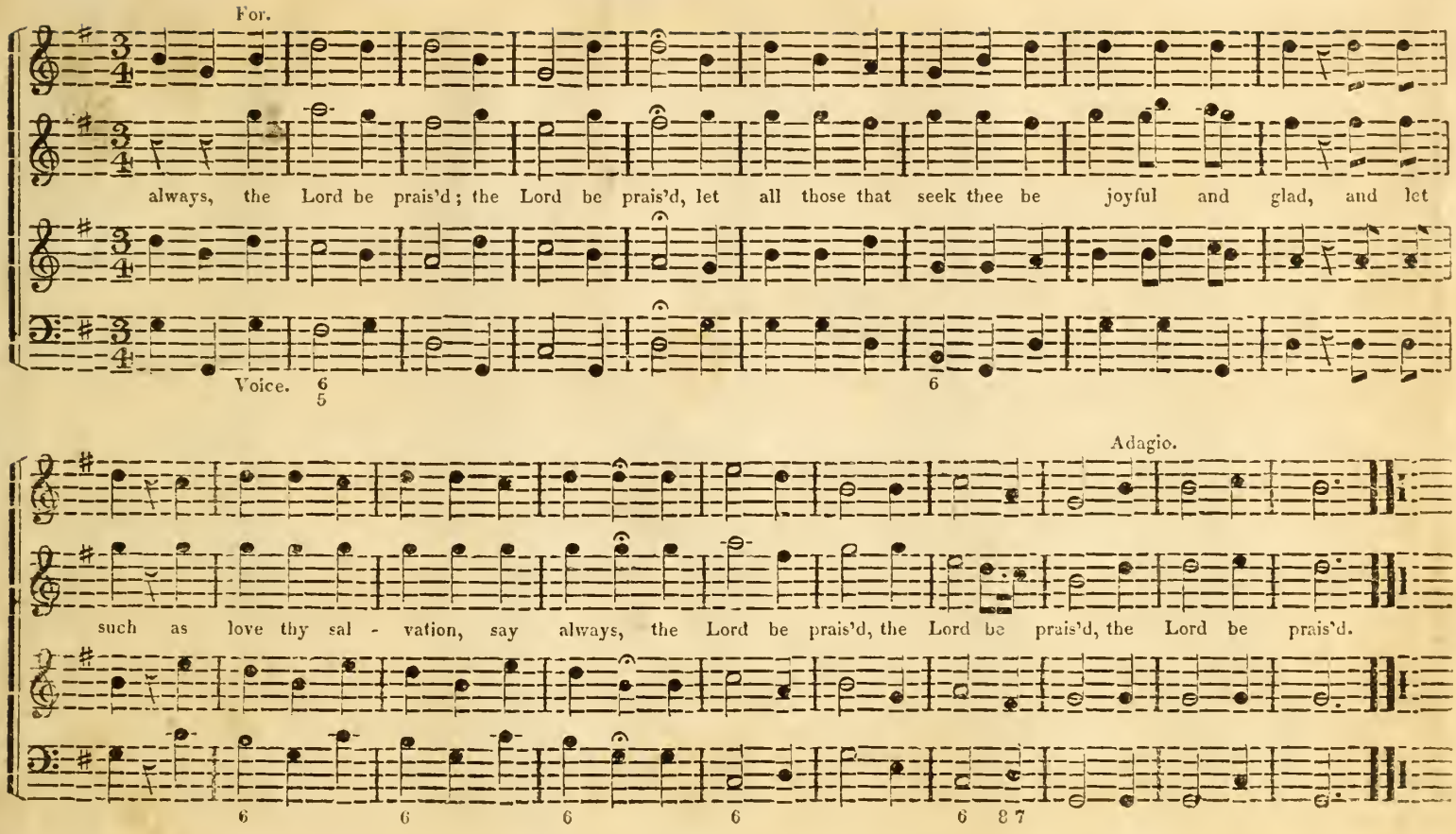
ANTHEM. For two voices. J. Kent.


Sym.
hear, hear my pray'r, my pray'r, O God, and hide not, hide not thyself from my petition.
pray'r, and, &c.
Sym.
Hear my pray'r, hear my pray'r, O God, hear my pray'r, O God, and

hide not thy - self, and hide not thy - self, and hide not thy - self from my pe - tition.
Solo. Sym.
Sym.
Andante.
Take heed unto me and hear me,


Sym.
Take heed unto me and hear me, take heed unto me and hear me, how I mourn, how I mourn,
how I mourn in my pray'r, and am vexed, how I mourn, I mourn in my pray'r, I mourn in my pray'r, and am vex-

Sym.
ed, how I mourn, I mourn in my pray'r, I mourn in my pray'r, and am vex - ed.
Recit.
My heart is dis - quiet - ed within me, my heart, my heart is dis - quieted within me, and the fear of death is fall'n, is fall'n upon me.
Then I said, then I said, I said, O that I had


wings, O that I had wings like a dove, O that I had wings, had wings like a dove, Then would I flee a-
way, then would I flee a - way, and be at rest, flee a - way, and be at rest.

Treble. CHORUS.
and be at re - - - - st, would, &c.
Counter.
Tenor.
2d Treble.
O that I had wings, had wings like a dove, then would I flee away, then would I flee a - way, would flee a-
6 — 6 7 #6 Org. # 6 7 3
way, and be at rest, then would I flee a - way, would flee away, and be at rest.
Then would I flee a - way, would, &c.
— 3 — 7 — 5 6 3 — 32 65 65 6 5 4 3 67 5 3

Treble. CHORUS.
Counter. Then would I flee a - way, and be at rest, flee a - way, and be at rest, then would I flee a-
Tenor. Then would I flee a - way, would flee a - way, and be at rest,
Then would I flee a - way, a - way, and be at rest, be at rest, then
Then would I flee a - way, and be at rest, be at rest, Then
way, and be at rest, would I flee a - way, flee a - way, then would I flee a - way, would flee away, and be at rest.
then would I flee a - way, would flee a - way, and be at rest, would flee away, and be at rest.
would I flee a - way, then would I flee a - way, flee a - way, and be at rest, and be at rest, be at rest.
would I flee a - way,
would I flee away, and be at rest, would, &c.

Verse. Treble and Base.
I waited patiently, I waited patiently for the
Andante.
Lord, for the Lord, and he in - clined un - to me and heard my calling; I waited patiently, I waited patiently for the

Lord, and he inclined unto me and heard my calling; And he hath put a new song in my mouth, ev'n a thanksgiving,
ev'n a thanks-giving un - to our God.
ev'n a thanksgiving,

CHORUS. Largo.

Blessed, blessed, blessed, blessed is the man, Blessed is the man, Blessed is the man that hath set his hope, his hope in the
Blessed, blessed, blessed, blessed is the man, Blessed is the man, Blessed is the man that hath set his hope, his hope in the
Lord. Great, Great, Great, Great are the wond'rous works which thou hast done, which thou hast done, which
O Lord, my God, Great, Great, Great, Great
Lord. O Lord, my God, Great, Great, Great, Great are the wond'rous works which thou hast done, which
Great, Great, Great, Great are the wond'rous works which thou hast done.
T. S.
T. S.


thou hast done. Great are the wond'rous works, Great are the wond'rous works,
Great are the wond'rous works, Great are the wond'rous
thou hast done. Great are the wond'rous works, Great are the wond'rous works,
Great are the wond'rous works, Great are the wond'rous
Great are the wond'rous works which thou, which thou hast done.
works,
Great are the wond'rous works - - - - - - - which thou, which thou hast done.
works, Great are the wond'rous works 6 6 6 6 5 7
8 4 4 3

Recit: Tenor.
If I should declare them and speak of them, they would be more, more, more than I am able to express.
Solo. Base.
I have not kept back thy loving mercy and truth
from the great congregation.
I have not kept back thy loving mercy and truth


from the great congregation.
Withdraw not thou thy mer - cy from me, Withdraw not thou thy
mercy from me, O Lord; let thy loving kindness and thy truth - - - - - - - - - - - - - - - - - always preserve me.
CHORUS. Vivace.
For.
Let all those that seek thee, be joyful and glad, be joyful and glad, be
Pia.
be joyful,
Let all those that seek thee, be joyful and glad, Let all those that seek thee, be joyful and glad, be joyful and glad, be
be joyful.

joyful and glad, be joyful, be joyful, be joy - - - ful, be joyful, be joyful, be joy - - - ful, be joyful and
be joyful, be joyful, be joyful, be joy - - ful, be joyful, be joyful, be joy - - - - ful, be joyful and
joy - ful and glad, be joyful, be joyful, be joy - - - ful, be joy - - - - - - - - - - - - ful, be joyful and
be joyful, be joy ful, be joyful, be joyful, be joy - - - ful, be
Pia. Tenor or 2d Treble.
glad, be glad in thee. And let such as love thy sal - vation, let such as love thy sal - vation, say
glad, be glad in thee. And let such as love thy sal - vation, let such as love thy sal - vation, say
Inst.

For.
always, the Lord be prais'd; the Lord be prais'd, let all those that seek thee be joyful and glad, and let
Voice.
Adagio.
such as love thy sal - vation, say always, the Lord be prais'd, the Lord be prais'd, the Lord be prais'd.

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Arcadia	18	Canterbury	27	Hampstead	259	Newton	50	St. Martin's	61	Burford	26
Arlington	19	Charmouth	29	Hartford	42	Oxford	46	St. Matthew's	62	Carolina	28
Arundel	19	Chesterfield	29	Hillsdale	43	Parma	51	Salem	63	Chapel	28
Barby	20	Christmas	31	Holborn	43	Pembroke	52	Solway	65	Collingham	38
Bedford	22	Clifton	30	Irish	44	Penrose	53	Stephen's	66	Crowle	26
Belmont	21	Colchester	31	Kendall	44	Peterborough	53	Stockton	66	Durham	39
Blandford	22	Coleford	32	Knareshorough	45	Portsea	55	Swanwick	67	Foreland	39
Bliss	295	Danville	33	Lincoln	46	Queenhorough	56	Tisbury	68	Funeral Hymn	40
Bowerbank	23	Devizes	34	London	46	Richmond	56	Wantley	70	Funeral Thought	40
Bradford	48	Dort	33	Manchester	29	Rochester	57	Wareham	71	Greenwalk	41
Braintree	25	Dundee	35	Mear	47	Rockbridge	58	Wilkin	72	Martyr's	47
Brattle Street	24	Eddington	36	Messiah	48	St. Alban's	59	York	73	Plymouth	51
		Embden	37	Middleburgh	48	St. Anne's	60				

Plympton
Rockingham
St. Mary's
Shoreditch
Wallingford
Walsall
Wantage
Windsor
Worksop

L. M. *Major.*

Albion
Aldridge
All Saints
Antigua
Barnstead
Bath
Blendon
Brameoate
Castle Street
Costellow
Cumberland
Dawn
Denbigh
Denmark
Dresden
Dunstan
Eaton
Evening Hymn
Fawcett
Gloucester
Green
Green's Hundredth
Halifax
Herald
Hundredth Psalm
Interment
Islington
54 Italy
57 Kent
64 Leeds
64 Leyden
69 Luton
35 Madrid
69 Magdalen
72 Mayhew
73 Modena
Monmouth
Music
Nantwich
74 Ninety-seventh Psalm
74 Old Hundred
75 Orland
76 Paley
79 Pelew
78 Portugal
81 Psalm 97th
81 Quercy
83 Rothwell
85 St. Claire
84 St. George's
85 St. Mark's
214 St. Paul's
260 St. Peter's
88 Shoel
87 Somersworth
89 Sterling
101 Surry
90 The Last Day
92 Tinsbury
93 Truro
94 Watson's
94 Weldon
95 Wellsrow
253 Winchelsea
96 Winchester
97 Zion

L. M. *Minor.*

99 Armley
100 Babylon
103 Bathford
104 Carthage
105 Darwent
104 Evening Hymn
105 German
110 Kirke
107 Limehouse
111 Limerick
112 Maurice
119 Munich
113 Oxford

S. M. *Major.*

115 Cranbrook
117 Dover
118 Elysium
119 Fairfield
119 Froome
121 Hopkins
122 Lowell
121 Ludlow
123 Mount Ephraim
99 Northampton
124 Peckham
125 Pelham
126 Price
128 Rutland
127 Ryswick
306 St. Thomas'
123 Shirland
129 Silver Street
129 Sutton
130 Thacher
131 Wakefield
132 Warton
132 Winthrop
133 Woodbridge

S. M. *Minor.*

77 Aylesbury
78 Bingham
80 Little Marlborough
82 New York
86 St. Bride's
88 Ustick
91 Yarmouth
99

H. M.

101 Albion Chapel
102 Allerton
106 Bethesda
110 Cardiff
114 Darwell's
Grove
135 Portsmouth
136 Romney
137 St. Philip's
136 Swithin
139 Trumpet
138
140

L. P. M. *Major.*

141 Forty-sixth Psalm
142 Martin's Lane
135 Newcourt
143 Psalm 46th
144 Quincy
145 St. Helen's
146 St. Ives'
147
150

6 Line L. M.

148 Carthage
149 Dresden
150 Eaton
151 Gloucester
152 Interment
153 Morden
154 Morning Hymn
Music
134 Pastoral Hymn
134 Pelew
139 Romney
142
148

6. P. M.

151 Baltimore
154 Bizantium
Clyde
Dunstable
155 Harvest
156 Pilgrim
157 St. Olave's
158
159

S. P. M.

160 Dalston
161 Lonsdale
162 St. Jerome's
163
164

P. M. 8. & 7.

161 Barbary
Calvary
German Hymn
165 Helmsley
166 Jordan
167 Saxony
165 Sicilian Hymn
168 Tabernacle
169 Tamworth
170 Vesper Hymn
Welch
Westborough
82 Wicklow
88
89

P. M. 7s.

92 Alcester
96 Benevento
108 Condolence
109 Easter
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116 Hanover Chapel 296
117 Hotham 196
120 Redeeming Love 197
Savannah 194
Treveeca 198
172 Turin 199
171
174

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216 Cheshunt 180
212 Nineveh 181
175 Portuguese Hymn 182
176 St. Michael's 183
Walsall 184
177

P. M. 8s.

178 Lambeth 200
179 Portugal, &c. 118

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185 Italian Hymn 201
186 Bermondsey 202
187

P. M. 10 & 11.

188 Landaff 203
292

P. M. 10s.

189 Walworth 204
190

P. M. 7 & 6.

191 Amsterdam 205
209

P. M. 6. 6. 10.

191 Courtney 206
193

P. M. 8. 6. 9. 8.

185 Bethlehem 207

P. M. 5. 6. 9.

192 Feversham 208
198

P. M. 5. 5. 6. 5.

192 Highgate 213
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